

THE FUNDAMENTAL
PRINCIPLES OF
BALABAN & KATZ
THEATRE MANAGEMENT



BALABAN & KATZ CORP.
Chicago Illinois



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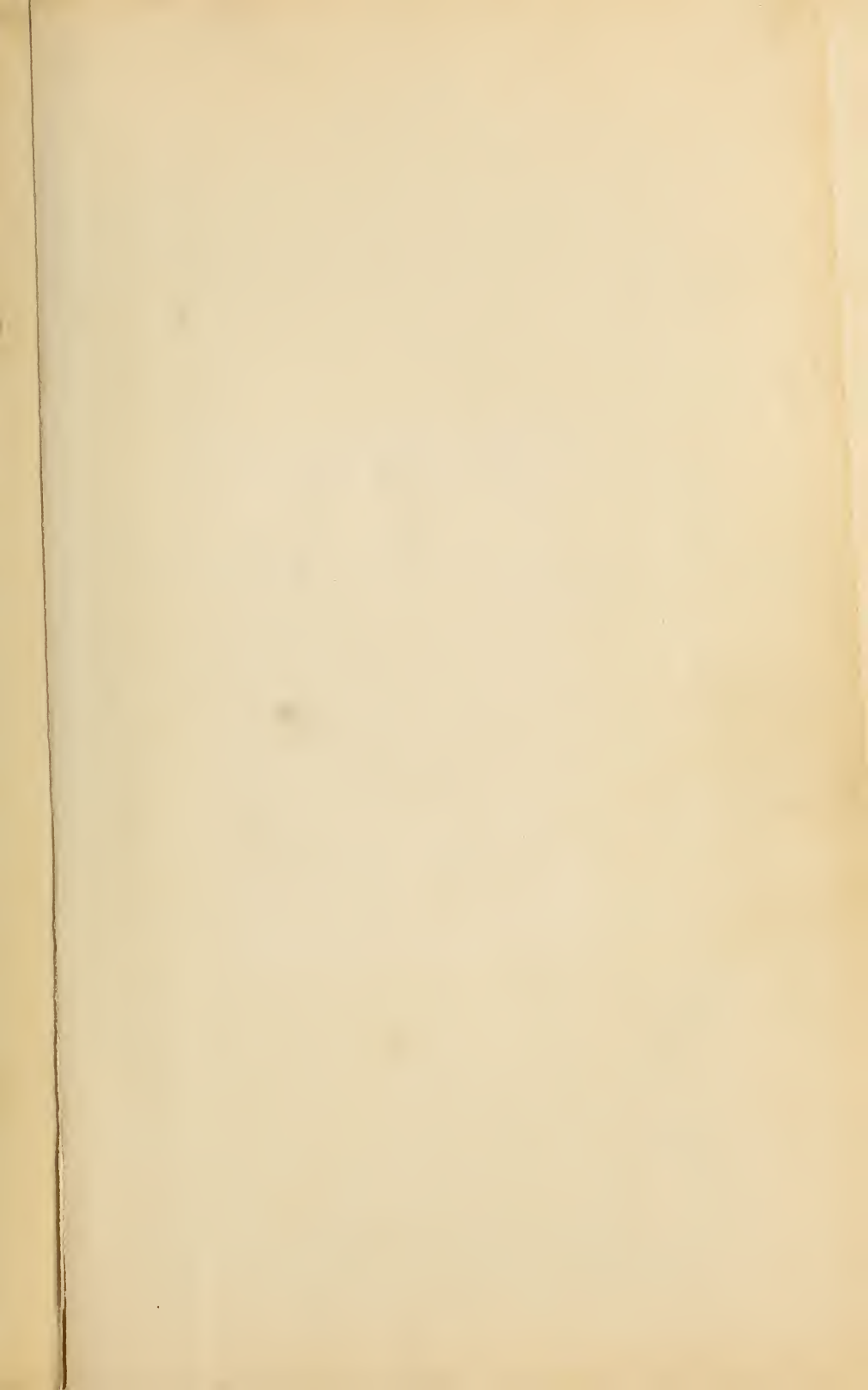
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The
Fundamental Principles
of
Balaban & Katz
Theatre Management

Volume No. 0052

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Balaban & Katz Corp.

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Foreword

THE enthusiasm with which the members of our Organization received our recent manual, "Training Theatre Employees for Balaban & Katz Service," has been most encouraging. We hope that this present volume will fill a long-felt want and meet an equally hearty response from our theatre managers.

In compiling the materials for this book, an attempt has been made to furnish suggestions for the complete operation of a theatre from the manager's viewpoint. The readers may feel that the arrangement of the subjects treated is not logical. However, we believe that the present arrangement is the most effective approach to the many and complex situations with which the theatre manager is constantly confronted.

We believe that, by mastering the details and principles set forth in this manual, the manager in his daily problems will continually build up a high regard for detailed perfection of operation and uniformity of service.

Experienced managers will be pleased to refresh their minds to the possibilities which their present theatres offer for improvement, and those more recently entering this field will be helpfully aided in mastering their new duties. All may be inspired to the further study of the subject to the extent that more effective methods will be developed. If these purposes are realized in a small degree, we will be gratified.

Many of the ideas and principles presented in this volume have evolved through years of experience, and have proven sound practice. This volume is not a technical treatise but a practical manual on theatre operation.

BARNEY BALABAN
SAM KATZ

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To the Manager

OUR ideal is to provide service and comfort to our patrons to a degree in excess of that which they have a right to expect. If we are to attain this ideal, we must be prepared to anticipate their needs and to contribute to their welfare in advance of their desires.

In an effort to realize this objective, you will be carefully trained, your work skillfully planned, and our organization so arranged that we may expect you to be of greatest service to our patrons, to our organization, and to yourself.

One of the most important duties and responsibilities is delegated to you as the manager of one of our various theatres. You, together with your organization, interpret and personify our ideals and personalize our standards of service. Thus, each person who has the privilege of enjoying our entertainment and service should receive a lasting impression of the excellence of the service and the spirit in which it is rendered.

We must be ever mindful of the cardinal fact that our patrons are seeking pleasant entertainment and diversion. For the time being, they have put aside their own home or business cares to live for a few hours in a world of music, fiction, and beauty. During this period, there is a feeling of comradeship and equality among our guests. They are actuated by a common purpose, to seek amusement and pleasure. Our sole purpose is to make their visit an enjoyable one which will leave a pleasant memory and a desire for repetition.

You and the members of your immediate organization are the contact men and carry the entire weight of responsibility for service to our patrons. To them you are the Balaban & Katz organization. Your service and the spirit in which it is given is rightfully interpreted as the service and spirit of the whole organization.

Although this service is largely in the hands of your immediate organization, the greatest responsibility rests with you. You, as manager, are the example for all in your charge to follow. Your organization and its service will never reach a higher standard than that which you yourself embody and exemplify.

WITH THESE THOUGHTS IN MIND, AND WITH THE IDEA OF SUPPLEMENTING YOUR EXPERIENCE WITH SPECIFIC PRINCIPLES OF MANAGEMENT, WE HAVE DWELT UPON VARIOUS GROUPS OF EMPLOYEES AND SITUATIONS WHICH ARISE IN THE MANAGEMENT OF ANY THEATRE, AND PRESENT TO YOU OUR METHODS OF HANDLING THESE VARIOUS PROBLEMS WHICH, IF FOLLOWED CLOSELY, WILL BE OF GREAT HELP TO YOU IN IMPRESSING THE PUBLIC WITH OUR ENTIRE ORGANIZATION.



The Manager and Management

WITH full appreciation of the fact that any organization exhibits and demonstrates the characteristics and ability of the manager, we will discuss briefly the manager with the idea of pointing out our conception of the ideal type. You have been selected because you have measured up to our ideal of a manager to a sufficient degree to warrant our confidence in the belief that through constant effort and intelligent application you may perfect yourself in other qualities outlined here which you may not now possess, at least to the degree we feel you should.

Like all those connected with a theatre organization, personal appearance is very important. It does not require physical beauty, but rather a clean, manly, and wholesome presence. Physical size has little weight in the matter of selection though the bearing and carriage of the individual is highly important. Character, ability, and the prospect for future development are the other important items for careful consideration.

With reference to character we want men on our staff who are self-reliant, self-controlled, ambitious, and guided by a keen sense of justice in all their transactions. We expect our managers at all times to be guided and actuated in every contact by the ideals of true, red-blooded men. We expect them to have such qualities as loyalty, integrity, patriotism, and tenacity in adhering to our ideals and standards of organization. In short, we expect that all those connected with the management of our theatres be right at heart. This briefly explains to a degree our qualification of good character.

Ability is primarily dependent upon training, past experience, and study. By training we have reference to an individual's education, home environment, and the circumstances of his earlier

life. We desire managers who have had the benefit of a college education, not just because they are the possessors of a diploma, but we feel that their years spent at schools and colleges make them much better prospects for future development in our kind of business.

Their past experience may have been gained in lines of endeavor other than the theatre business. We recognize the fact that business ability, business principles and organization are of basic importance to any kind of business. With that in view we do not demand that our managers come to us with years of experience in the theatre business, but we do desire men of sufficient adaptability to come into our business and apply the lessons which they have learned to our particular problems.

In this day of highly competitive business an executive never completes his education. The man in the business world who feels that it is not necessary for him to continue to study and read carefully trade papers and articles on business problems, is a man who very soon becomes out of date. Many men who hold high positions in this industry have been self-educated through careful reading and studying along lines which will help them in this business. A student of business today is generally a man of keen and alert mentality. This type of man is very essential in our business.

Many managers seem to feel that they have been elevated above the detail of operation, and in their contact with others they conduct themselves with an aloofness which is not only objectionable, but many times deters persons from making very valuable suggestions to them. In any managerial position it is highly essential for the manager to have the detailed knowledge of how each of the departments under him functions, at least he should have sufficient detail in order to supervise carefully and direct those departments.

We have not prescribed any super qualifications for our standard of A-1 theatre manager. Every one of the qualities which we have pointed out is one which can be acquired through diligent effort and application on the part of our present managers as well as those who in the future will come into this business. Given these executive qualities, we will discuss, generally, theatre management.

In the preparation of a performance for your theatre you should endeavor to be present so far as it is physically possible at all rehearsals or pre-viewing of films in order that you may be able to suggest intelligently the proper arrangement and routine for that performance. As the time approaches for the opening of your theatre it is necessary for the manager to be in his house at least one hour before the time scheduled for its opening.

The first duty upon arriving at your theatre should be to check the ventilation, as it requires from thirty to forty-five minutes in order to make any appreciable change in the air condition. When this has been properly adjusted, immediately start on your daily inspection of that part of your theatre accessible to the general public, inspecting first such rooms as ladies' parlors and emergency rooms which normally cannot be entered during the hours that the house is in operation. Carefully written notes should be made of any omissions or neglect on the part of the night cleaning force, so that the chief janitor may be given detailed instruction in the proper care of the house and its equipment.

All employees whom you expect to have on duty at the opening of your doors should be in the building thirty minutes prior to the opening of the box offices. Therefore, you must inspect and check off in order to see that the proper staff is on duty, properly uniformed for the opening of your theatre.

Cash boxes should be taken to the box office fifteen minutes before opening time, and cashiers should be there in order to

start immediately checking their banks and arranging their tickets for the day's business. During this fifteen minutes some member of the management should be constantly in the vicinity of the box office in order that any difficulties may be straightened out without delay.

Doormen should be on duty on the sidewalk at least fifteen minutes before the opening of the ticket offices arranging those patrons who congregate for the opening in lines so that each one will have their proper turn in purchasing tickets. Should the weather be inclement these patrons should be invited to wait in the ticket lobby, or in the lobby itself, and lines should be formed so that they may pass around in front of the box office without being subjected to the weather conditions.

House lights and emergency lights should be checked before the opening of the house, and the fire curtain should be lowered and raised in order to verify its proper working condition.

The staff of ushers should be posted and distributed throughout the house upon accurate knowledge as to the normal movement of patrons as they come into your theatre.

Your attention is called to the fact that all working schedules for your employees should be based upon the normal rate of attendance at your theatre, and these working schedules should be revised from time to time in order that you may economize and facilitate the operation of your service department. Anticipate holidays and special occasions when more ushers, doormen, or cashiers may be needed to handle properly those who wish to attend your theatre. It is better on these occasions to be slightly overmanned than to be found in need of help. We wish to emphasize this very important fact that from the time your theatre is opened to the public until its closing, it is highly important that the manager or one of his assistants be on the floor of that theatre during that entire time. After the theatre is properly opened the responsibility

for watching the floor should be delegated to one of the assistant managers, and for a short period until the starting of your first complete performance the manager should devote his time to necessary office work.

During the periods of capacity business both in matinee and evening, the manager must be on the floor in order to know that his staff is properly functioning. We have learned from past experience and know it to be a fact that a theatre organization cannot be properly controlled and operated from an office. It requires the presence of an executive continually on the floor of the house. Little difficulties and unusual situations that continually arise are of vital importance in the building up of permanent good will or ill feeling dependent entirely upon the manner and good judgment with which they are handled. This is entirely too important to delegate to any member of your usher force, and is one of the most important responsibilities of the managers.

Your daily inspection, previously referred to as having started prior to the opening of the house, may be completed any time during the day, but proper record and notations should be made in order that they may be followed up and corrective measures taken. This daily inspection should include all parts of your theatre, including back stage, kinobooth, janitor's closet, basement rooms, passage ways and air chambers, boiler rooms, and engine rooms. About every two weeks, inspection should be made of the roof, marquee, grid iron, and fire escapes.

With the many responsibilities and duties which a manager of a theatre has, we know it is highly important and essential for you to work out a schedule of the duties which require your attention either daily, weekly, or semi-monthly in order that there may be no omissions and no neglect on your part. A typical schedule which may be modified to fit all theatres is shown on page III.

We have learned from very carefully accumulated data that the large part of our electric current consumption is in our exterior

lighting. Light schedules, for that reason, are very important and must be changed continually with the seasons of the year, and the advertising value expected from your various signs and exterior lighting. General schedules for the turning off of exterior lights are sent out from the office of the Supervisor of Theatre Management. We have experienced difficulty in the past in drawing up schedules from this office for the turning on of exterior lighting. That must necessarily rest in the hands of the theatre manager. On very dark and overcast days it may be necessary for you to burn your exterior lights from the time your house is opened.

During the opening hours of your theatre after consideration of your show, and the care with which your patrons are served, your next most important consideration is that of proper ventilation. It is practically a uniform requirement throughout the United States that twenty-five cubic feet of air per minute per person be supplied to those in your theatre. Just the quantity of air is not sufficient in order to give good ventilation.

Ventilation is primarily composed of three conditions—a dry bulb reading, air circulation, and humidity. We will discuss briefly these three conditions in order to give you a clearer understanding of your responsibility in maintaining proper air conditions in your theatre.

Dry bulb reading is the reading obtained from any thermometer with which you are all familiar. It merely gives you the degree of warmth or coldness of the air in your theatre.

Air circulation is of primary importance for two reasons: first, to eliminate dead air, and second, for the elimination of drafts. The ideal condition is one of absolute uniform distribution of twenty-five cubic feet of air throughout your auditorium and building.

Humidity is a condition which is not generally familiar to everyone connected with theatre operation, but is of great im-

portance, and is becoming a subject of study among theatre men all over the country. Humidity is the amount of moisture carried by the air. This amount is determined by reading what is known as a wet bulb thermometer in combination with the dry bulb thermometer. A wet bulb thermometer is nothing more nor less than the usual thermometer with a soft cotton wick tied about the mercury bulb, and this wick saturated with water. We all know the evaporation of moisture absorbs heat; therefore, the wet bulb thermometer will read lower than the dry bulb thermometer. The evaporation of the moisture from the wick which surrounds the mercury bulb will cause a cooling effect and produce a lower reading. The difference of the reading between the wet and dry bulb thermometer combined with the reading of the dry bulb thermometer when referred to a chart, known as a Relative Humidity Chart, will give you the relative humidity of the air in your theatre.

Relative humidity means the percentage of moisture carried by that air with relation to its maximum or saturated condition. In brief, relative humidity of fifty, means that the air is carrying 50% of the maximum quantity of moisture which could be absorbed by that air.

The relative humidity combined with the dry bulb reading when referred to a chart drawn up by the American Society of Heating and Ventilating Engineers, known as the Comfort Chart, will give you a point within or without a certain zone; that zone plainly marked the "Comfort Zone." The limits of this zone are bound by lines referred to as the summer limit of comfort and the winter limit of comfort. You should endeavor to maintain a condition in your house as closely to the comfort zone limits as possible. Keep in mind that humidity within any auditorium is for practical purposes uniform, and it is only necessary for you to have one instrument within your auditorium for taking this reading.

Some of the ventilating plants placed in our oldest theatres have no definite control over the degree of humidity, but by

experimenting you can vary the humidity, and, at times, you will be able to improve conditions materially.

You will find that the proper winter condition would be a dry bulb temperature between seventy and seventy-two, with a relative humidity between forty and fifty-five.

For summer conditions you should maintain a dry bulb temperature between seventy-three and seventy-six, with a relative humidity between forty and forty-five.

The most difficult periods of the year are the late spring period before you start your refrigeration plant, and the late fall period after your refrigeration plant has been shut down and before it is generally necessary to start your heating plant. Of the two critical periods, the more difficult one to handle is the fall period. The spring period you can generally take care of by use of sprays over the bunker coils because of the fact that your water supply is generally very much colder than the atmosphere. You can operate your theatre with very comfortable air conditions if you will take advantage of this fact.

The reverse of this is also true. In your fall period your water supply remains warm after your dry bulb air temperature has become cold, and by passing the air through this added quantity of water it raises the temperature and the humidity which in turn warms up your theatre.

We caution you again that you must anticipate your air changes in order that you have effective temperatures at the periods of the day when you have your maximum business, and the periods of the day when you have your minimum business. Changing air conditions requires time and you should look ahead twenty to thirty minutes in order to gain effective temperatures.

Assuming that the conditions described have been carefully supervised throughout the day, we call to your attention the importance of properly closing your house. The manager should never

leave his theatre until he assures himself that all funds have been properly placed in the safe, and the safe and combination locked, and that proper instructions have been given to night watchman or to the chief janitor, should your cleaning force work throughout the night.

During inclement weather it is very important that the marquee lights be left burning until all of your patrons have been supplied with cabs or have left the front of your theatre. Your footman should be instructed that on such evenings he must remain until the last patron has left the front of your theatre.

Immediately after the close of the performance the fire curtain should be lowered, raised, and then lowered for the night.

Proper work lights should be placed for the aid and assistance of the cleaning force, an inspection should immediately be made by the night watchman or the chief janitor, and all exterior doors securely bolted or locked.



Personnel

BY far the most important function of management is the effective development and control of man power. This is of even greater importance in an organization such as ours in which our product consists largely of service to our patrons.

With these thoughts clearly in mind, we have prepared this Manual which is largely composed of specific instructions and general suggestions which will supplement your previous training. It is placed in your hands, in concrete form, to serve as a reminder of the importance of CAREFULLY SUPERVISED MANAGEMENT. It is your duty to familiarize yourself with these instructions and suggestions to such an extent that you can at any time furnish the methods of handling any situation, and, at the same time, inspire those employees who are under your charge to the extent that they shall show a willingness to develop within themselves that spirit which we desire them to show.

In order to accomplish this desired result with regard to your organization there are certain qualities which you must develop within yourself, and certain methods of procedure which you must follow in handling the individual members of your organization. You must demonstrate a sincerity of purpose, combined with a high sense of fair play and honor, and a breadth of understanding of human problems. You must know each member of your organization by name, and have definite knowledge of each individual's background before you can justly make decisions which affect those individuals.

Your success as a Manager depends entirely upon the results you accomplish in handling your personnel. IN SHORT, THE PERFORMANCE OF THOSE UNDER YOUR CHARGE EITHER BUILDS YOUR SUCCESS OR MARKS YOU AS A FAILURE. With this constantly in mind you will see the necessity

of a broad and tolerant, yet forceful attitude on your part, at all times showing full appreciation for work well done.

Do not endeavor to accomplish this loyal and sincere type of organization by means of false promises and statements which you are unable to guarantee as facts. A promise made to an employee should be as tenaciously adhered to as a promise made by you to the president of the firm.

You have been provided with an Application for Employment form which will be used in receiving all applications. In addition to this form, all bonded employees will furnish the central office with a bond application in duplicate.

You will select and employ the following members of your organization: ushers, doormen, service boys, footmen, porters, janitors, janitresses, secretaries, cashiers, nurses, and maids. The superintendent, chief janitor, chief usher, and treasurer will be selected and appointed with the approval of the Supervisor of Theatre Management.

Other employees for the more responsible positions requiring technical skill and training will be engaged by the executive staff and appointed to the positions in the various theatres.

Maintenance, construction, musical, and stage production personnel are furnished and controlled by the central organization in each department.

EACH EMPLOYEE SELECTED AND TRAINED IN YOUR ORGANIZATION WILL BE CHOSEN NOT ONLY BECAUSE HE MEETS THE REQUIREMENTS OF THE PRESENT POSITION, BUT ALSO FOR THE PROBABILITY OF HIS FUTURE VALUE TO OUR ORGANIZATION IN THE MORE RESPONSIBLE POSITIONS. In selecting those employees who come in contact with our patrons, great care will be exercised to choose those who have the following qualifications:

clean-cut appearance, radiant personality, wholesome character, and pleasing voice.

Clean-Cut Appearance

By a clean-cut appearance we have in mind an applicant of normal size and physique and pleasing features. This is very important because of the fact that the first impression received by our patrons is that which is received through the sense of sight. Appearance goes beyond the subject of dress. Many of our employees are required to wear uniforms. In these they may present a very much different appearance than that which they have in clothes of their own choosing.

Radiant Personality

Personality is that quality or those qualities which distinguish one individual from another and is the projecting of those distinguishing qualities in each individual contact with our patrons. This quality is rarely found, but it is one which can be developed through constant effort. It is your duty to correct continuously and call to the attention of each of your employees any acts or expressions which do not measure up to this idea of radiant personality. An organization properly schooled and trained in demonstrating their personality will never become stereotyped, or give the impression that each of your employees is an automaton.

Wholesome Character

By wholesome character we mean a straight-forward, honest, sincerity of purpose, and an earnestness of desire to perform each duty with credit. This is necessary in order to build loyalty which is one of the greatest constructive forces in any organization, without which little is accomplished and many mistakes are made. With loyalty in each of your employees, your organization will be able to meet the most trying circumstances, and solve them

with satisfaction to the patrons as well as to the organization which you represent.

Pleasing Voice

A pleasing voice is very essential and necessary because of the fact that it is one of the means through which these other characteristics are made manifest.

Although our training methods are designed to accomplish a great deal along these lines, we cannot expect to perform the impossible. Certain natural and basic qualifications are essential. Though employees may have a pleasing voice, it is necessary for you to keep in mind that the proper modulation of that voice is extremely essential. An employee must speak just sufficiently loud for the one who is intended to hear him, and not so loud that it becomes annoying to others nearby. Proper accent is also desirable, and adds greatly to the proper understanding of instructions and information. It has proven to be undesirable to use service employees who have very marked foreign accents.

Education and Experience

The education and experience of each applicant for the various positions in your organization will have an important bearing in your selection of employees. The amount of education which an applicant has had will give you a general basis for evaluating the service which he should render. A lack of specific education above the intermediate grades should not disqualify since it may be that experience in working in various positions may have been sufficiently valuable training to bring about the desired result.

Courtesy

Above all, we must insist on unfailing courtesy. To those who have had the advantage of careful home training, this required courtesy will be a part of the equipment which they will have as a

basis for training. This quality of courtesy will make itself apparent in the interview before the applicants have been employed. Although you will of necessity be required to educate all new employees to our standard of courteous service, it is highly desirable that they have some conception of the spirit of service. The specific instructions to be followed in the various situations are set forth in the Employee's Training Manual. These instructions are based upon tested standards. It is important that the instructions be carefully followed. It is equally important that they are interpreted by those who in their own work are actuated by this spirit.

At the time of the inception of this type of service it was looked upon as a great novelty. As a result of their experience during the past few years the public has learned to expect it and demand it as a necessity. Our type of service is broad and does not discriminate in any case of race, class, nationality, or creed.

Types of Employees

With these principles clearly in mind we have learned through past experience that there are certain types of employees for each particular position in and about a theatre. We know from experience that the first impression that a patron gains of our organization is through the appearance of our employees. It is through them that we convey the very clear idea to the patron of our organizational personality. These employees should be carefully selected in view of the fact that they represent not only the management of the individual theatre, but the firm in the eyes of each patron with whom they come in contact. Our effort is to give you a clear and concise idea of the particular type which should be your guide in the selection of your staff.

Footmen

Your footman should be a colored man, about six feet in height, medium heavy, erect, about fifty years of age, preferably with some

gray hair, approaching the old southern coachman type; one who thoroughly appreciates, and through previous training has learned the rudiments of courteous service. Your greatest difficulty in selecting and holding footmen will be in obtaining one who will graciously refuse the many gratuities which are offered.

Sidewalk or Outside Doormen

Due to the various changes of weather, we have learned that a younger man, perhaps about twenty-three or twenty-four years of age, of the clean-cut college type is very desirable, rather tall, in the vicinity of six feet in height, erect, optimistic and smiling, extremely courteous, and one who is at home in making contacts with those who are strangers to him. Where you use more than one sidewalk man, it is important to have them of somewhat the same size.

Cashiers

Cashiers should be young ladies about twenty-five years of age, having a very pleasing personality and voice. It is not necessary that they be beautiful girls, but should be of a refined type, not using too much rouge or lipstick, and wearing their hair in a conservative style rather than in an extreme fashion. We have been able to find the type which we are describing, those who do not go to extremes in make-up or dress, but have a certain wholesome, frank, business-like appearance which is much appreciated by our patrons.

Doormen and Ticket Takers

The point where the patron surrenders his ticket is the real entrance to your theatre, and it should be at that place that you make every effort to impress upon him the refinement and the dignity of your organization. Therefore, you should select your ticket takers from men about fifty years of age, who are well preserved, rather tall with a bit of gray hair. This type of man is capable of transmitting by his appearance the atmosphere which you should be striving to build up throughout your theatre.

In the past we have had some difficulty in obtaining just this sort of man, and have at times been forced to use younger men, generally from our usher force to take tickets. If forced to follow this practice you should strive to select from among your ushers your most matured and best trained men, so that they may through sheer courtesy and warmth of greeting measure up to the standard as set forth by older men.

Lobby Men

In order that you may continue the program of creating the impression which we desire our patrons to have toward our organization, it is essential that you select ushers for duty in the lobby from among your usher force, those men who present the finest physical appearance, combined with the ability to render cultured service. Good judgment is also an essential need so that these lobby men may successfully meet the various difficult situations which confront them. As these young men are required from time to time to make announcements to incoming patrons, it is essential that you give a great deal of consideration to proper training of their voice. Warmth of personality is another essential for the reason that they come in contact with many hundreds of our patrons each day.

Ushers

You should not be satisfied with any other type of ushers other than young men of seventeen to twenty-one years of age, of average height, about five foot seven, and of normal weight for their age, of about one hundred thirty-five to one hundred forty-five pounds. They should be keenly alert, both physically and mentally. These young men should show by their appearance that they have come from wholesome homes of refinement, that they have had the advantages of environment and home training. Their work is of such a character as to be of distinct benefit to any young man in any walk of life. If you are satisfied with any different type

for your ushers you will find yourself very much handicapped in building up an organization of our standard and qualification.

In recruiting your force the best schools in the city and in your neighborhood are good places to solicit applications for employment in your theatre. In forming the copy to be used in the want ads in order to recruit your organization, do not hesitate to prescribe educational and home training qualifications, so that these ads may automatically eliminate the type of young men whom you do not desire in your employ.

Service Boys and Messengers

With reference to service boys and messengers, we have learned that the smaller type of negro boy, not over five feet four, of slight or slender build, well formed and in good proportion, not markedly of the negro type with heavy features, but one mentally and physically alert and spry, capable of understanding our principles of service, is most satisfactory.

Maids

Your maids should be colored girls about twenty-five or thirty years of age, well past the frivolous and playful age, of a serious and quiet nature, of medium stature, preferably those who have been trained as domestic servants in the homes of cultured people. We have many times found that well trained nurses and governesses make excellent maids in our theatres. You should keep in mind that these maids do most of their work in the Ladies Rest Rooms where there is absolutely no supervision. For that reason you must give particular attention to their thorough understanding of service and sincerity in performing their duties.

Porters

In selecting your porters be guided by a type of colored man of about thirty to forty years of age, preferably one who is married

and has domestic obligations, who will attend seriously to his duties without interfering with the movement of patrons in or out of the theatre, one who will take pride in the cleanliness of wash-rooms and the theatre proper. These men should be of medium size and weight, and should have a clean-cut appearance, and at all times be extremely neat.

Conduct of Employees

You are aware of certain rules of conduct which are so important that disobedience subjects the offending employee to immediate dismissal. Several of these rules, such as those relating to dishonesty and insubordination, are common to many organizations. Others, such as those governing flirtation, and discourtesy, and the acceptance of tips, etc., are less prevalent. The somewhat more intimate contact of many of our employees with our patrons subjects these employees to peculiarly distracting influences. These conditions make summary measures necessary. Strict discipline is therefore essential. With a properly developed esprit-de-corps in your organization, you will probably find it unnecessary to resort to extreme measures frequently. You will bear in mind that the labor turnover at your theatre is in part a test of your ability to select, train, and hold employees. It is not an evidence of good management simply to dismiss employees for minor infractions of our instructions. Rather it is a part of good management to assist in overcoming objectionable traits, thereby developing a more valuable employee for our organization.

You will caution all of your employees to exercise the utmost self-control in all of their contacts with our patrons. At times, patrons will be unreasonable in their demands and actions to the degree that they may become abusive. These occasions require unusual self-restraint and diplomacy. Our employees answer angry words and loud talk in carefully modulated tones and without resentment. Never, under any circumstances, are they permitted to

strike a patron, even though they may be attacked. In such cases all employees are justified in defending themselves by any means without doing bodily harm or injury to the attacker. We, who are engaged in rendering service to the public, may expect to submit to greater abuse while engaged in such service than we would in our own private affairs.

Ushers

The duties of ushers are such that explicit and specific training is necessary before they can be entrusted with the care of our patrons. No other group of employees is in such direct contact with our patrons. No other group is in a position to render more beneficial service. No other group has a greater effect upon the good-will toward our organization. Good-will is the disposition on the part of satisfied patrons to return to the place where they have been well treated.

Ushers are charged with caring for the direction and comfort of our patrons from the time they enter the doors until they leave the building.

Ushers may at times be charged with the taking of tickets, the checking of patrons' parcels, the operation of the ropes when hold-outs occur and the inspection of auditorium seats and other equipment. Their specific duties are the direction of patrons to the various parts of the house, the direction of patrons to available seats, the giving of information regarding the program and any other service conducive to the comfort and well being of the patrons.

The service to the patrons will be given in a dignified manner which will be dominated by the spirit of helpfulness. The alertness of the ushers will enable them to observe quickly the desires and needs of the patrons. Care should be exercised for the purpose of preventing over-direction or over-ushering. Patrons of public places prefer to act upon their knowledge rather than depend

upon direction. Due to the size and grandeur of some of our theatres, many persons enjoy strolling about the foyers and corridors and should not be annoyed by the continual proffer of seats or other directions. Ushering may at times be overdone to such an extent that it becomes annoying. Usher service should be ever present, but never obnoxious.

The foregoing can only be accomplished by instilling into each of your ushers the spirit of service, and the thought that in each particular situation which arises they must use their best judgment, and not be governed entirely by the written instruction or regulation covering a general class of instances.

Footmen and Doormen, and Ticket Takers

The service to and the comfort of the patrons of your theatre are under your care from the time they begin seeking an opportunity to purchase tickets for admission until the time they leave the vicinity of the theatre. The footmen and doormen are charged with the care of patrons while they are outside the entrances. The mannerisms and attitude of footmen and doormen may be the means of holding many prospective patrons who may be deciding whether to wait for admission to your theatre or to go to another theatre where the wait may be shorter or possibly eliminated entirely. At this time many patrons will be influenced to enter your theatre by such minute details as: a pleasing smile, an inviting nod, a gracious manner, or a pleasant and expectant announcement concerning the wait. Cheerful service, willingly given, cannot be over-valued. Dignity and refinement in your doormen will never let their work approach the attitude of the "circus barker." Constant supervision and guidance are absolutely necessary to see that this service is alert and dignified without being overdone or flippantly given.

One of the distinct refinements which we expect you to develop among your ticket takers is that of learning to "accept" tickets

rather than simply to take them. Endeavor to school your ticket takers in such a manner that this attitude approaches an art. Your ticket takers should also be impressed with the fact that any authorized admission in the form of a pass entitles the bearer to the same courtesy and gracious treatment as those who are admitted by ticket. You will impress upon them that the position of ticket taker is one of trust, and to discharge the duties connected with the position is a credit to the individual.

In all situations arising from questioning the ages of children with regard to the proper admission ticket which they should present, be guided by a broad interpretation of our policy being sure not to offend the patron, and to give that patron the benefit of any doubt which might exist in your mind.

The same idea of a broad interpretation of our policies where those policies affect the theatre-going public, will guide you in determining the length of time after the ticket change that you will accept tickets of lower price. This time can be determined only by close observation and experience. You are cautioned that the ill will incurred through the refusal of one admission, in most cases, greatly outweighs the small advantage of adhering to a finely drawn policy depending upon time.

Cashiers

Ticket selling when well done is an art in itself. It is more than the mere taking of money and giving in return tickets and change. Your cashiers should be so trained that, in addition to performing their mechanical duties in a business-like manner, they radiate and reflect the spirit of pleasure and welcome to our patrons. Through careful selection you have a distinct opportunity to transmit to your patrons the refinement and graciousness of the feminine touch. Accuracy and speed are essential, but these elements are not necessarily accomplished by a worried expression and a pessimistic attitude. Caution your cashiers, as well as other

employees, that during the time when they are busiest they have the greatest opportunity to make a lasting impression of the detailed refinement of our service upon a greater number of patrons. There is a distinct technique in handling currency which is carefully covered in the Employees Manual.

Many of the most trying and difficult situations may occur at the ticket window. While specific methods of handling the unusual situations are outlined in the Employees Manual, it is important to emphasize at this point the fact that cashiers are so trained that an attitude of sympathetic tolerance dominates their actions whenever misunderstandings arise. The responsibilities of the position are such that unusual care must be exercised in selecting those who are to assume them.

All information pertaining to box office receipts must be considered strictly confidential, and must not be divulged to any person other than those in authority whom you know are entitled to receive it.

Employees from Labor Organizations

In addition to those employees who are members of your immediate service organization, you are responsible for the results obtained by the skilled tradesmen and operators furnished for your use by the labor organizations. This class includes musicians, electricians, kinobooth operators, and stage men. Although these classes of men are controlled by rules and restrictions for which neither they nor we may be responsible, do not lose sight of the fact that they are to be held strictly accountable for results. The handling of these types of employees demands of you the greatest amount of diplomacy and tact on your part. Tolerance and consideration in the extreme will ultimately bring results which cannot be obtained in any other fashion.

Kinobooth Operators

The operators for your kinobooth are furnished by their labor organization. Their hours for work, wage rates, and working con-

ditions are controlled by labor agreements. They are responsible to you for being late, for notifying you in case they are to be absent, for the effects which they produce on the screen, for the care of equipment, and for their conduct while on duty.

These operators are highly skilled and in most cases appreciate the importance of their work. You will do well to cultivate their friendly co-operation and thus further assure your patrons a smoothly running program, free from breaks and interruptions.

Janitor Service

Your further attention is called to another group of employees to which you may fail to give due consideration for their part in the maintenance of your theatre. This class includes your janitors and scrubwomen. In most cases these groups accomplish their work during hours when you are absent from your theatre. Even under the most pleasant conditions their work is drudgery and they deserve a place in your thought, and the encouragement which they might receive through an occasional visit from you during working hours. The importance of their work in its relation to the appearance of your theatre and its value in formulating that first good impression in the minds of the in-coming patrons cannot be overestimated.

Policemen

You are expected to build up friendly relations and good will between your organization and the Police Department; therefore, it will be necessary for you to be extremely tactful and employ diplomatic measures necessary to comply with the following ideas.

There are a number of little privileges and courtesies which you may extend to members of the Police Department who are regularly in the immediate vicinity of your theatre. Passes carefully controlled and judiciously distributed to members of the Police Department will do much to build up a spirit of friendliness. It has become a policy of this organization not to accept the display

of a police star as a general admission to our theatres. However, this must not be construed as reason for prohibiting police officers or detectives while in line of duty from being passed into the theatre.

Officers who perform special duties, such as money guards or traffic regulation are usually compensated in a small way by the theatre manager. You will inform yourself of precedents already established, and if none are present, you will confer with the Supervisor of Theatre Management. This also applies to Christmas gratuities. It is advisable whenever possible to assign locker space to officers who are permanently on duty in or around your theatre.

You will be expected to exhaust every reasonable means of handling any situation at your theatre before you resort to the calling of the police. In cases where they are called, you will remain with them and do all in your power to prevent the situation from becoming more annoying than it was prior to the arrival of the police.

Firemen

With reference to city firemen, the same policies and attitude on the part of the theatre manager as that outlined for members of the Police Department, will control your actions. To assure the safety of the theatre-going public, periodic inspections are made of your theatre by members of the Fire Prevention Bureau. You must realize that this is also a protective measure for us, and you should co-operate in every way with these firemen in any reasonable demands which they may make. The greatest protection which you have as a theatre manager is a theatre free from fire hazards. This can be accomplished best by a frank and open discussion of questionable conditions with the fire inspector. In case where they demand something which you feel unjustified and unreasonable, do not become provoked, but merely suggest that the report be sent to you in writing through the Battalion Chief in your district. This will give you an opportunity for careful consideration and

time to lay plans for complying, if it becomes necessary. Under no circumstances will the daily report be turned over to the inspector prior to the date covered by that report.

Stage Production Personnel

Whenever stage productions and specialties are being presented at your theatre, you will be charged with added responsibilities. Since the personnel of these troupes is neither employed directly by you, nor will they remain with you for any long period, they may feel that they do not owe you the same allegiance as your regular employees. It is all the more important that you maintain a close contact with their work to see that it is up to the standard, and that they conform to the terms of their contracts and to the rules and regulations governing their activities.

You, as our representative, will not permit any unauthorized "cutting" of their performance or the introduction of any objectionable features.

All absences of artists or performers will be reported by you to the Production Department. Lates will be reported immediately to you, and you in turn will report persistent offenders to the Production Department.

The importance of the work of performers and stage employees is so great that no distracting influences can be permitted. The presence of intoxicating liquors must not be tolerated. Cards, games of chance, or other forms of gambling will be discouraged.

Performers are expected to conduct themselves in a manner becoming ladies and gentlemen. They will be required to be decently dressed when going about backstage.

You will be approached at times by members of stage production troupes who will ask for advances to be charged against their current contracts. Before granting any advances of this kind, you will communicate with the Production Department or the Accounting Department to determine whether they have any money due

them on this contract. If advances are authorized and made by you, assure yourself that proper report is made to the Production and the Accounting Departments. These precautions are necessary to protect yourself and others from overpaying these companies. Remember that the one who makes a payment in excess of the amount due is held personally responsible.

Productions which make use of live animals present additional problems. Although the performers care for the animals, they do not always take proper means to overcome offensive odors. One of the simplest and most effective methods you can use for this purpose is to mix equal parts of vinegar and water and allow this mixture to simmer over a small electric stove during the stay of the animals in your theatre.

Progress of Employees

There are very few positions in our organization which are not training grounds for other positions of greater responsibility. Our organization is definitely committed to the policy of filling the higher executive positions by promotion from our own ranks. With this as our policy, we cannot afford to maintain a continued interest in those who show no evidence of growth in our organization.

You are expected to make a periodic inspection of the progress records for the purpose of determining the fitness of each of your employees for their retention on your payroll and further for consideration of those employees who have demonstrated their qualifications for advancement.

The record of progress is made on the reverse side of the application. This combination presents a complete record of each employee's qualifications and growth since joining our organization.

Discharging of Employees

In discharging employees from your organization for any reason, you are cautioned to perform this duty in a manner in keeping with your position in our organization. Employees who are being

discharged because of violation of instructions should be made to feel the justice of your decision and that your action has been made necessary by their own conduct. It is not necessary to engender a spirit of antagonism or ill will among those who are discharged. The tone of the voice and the language used in such instances are indicative of your calibre as a manager.

Although we may be unable to use their services, we may be able to retain their respect and good will.

Finally, your success as a manager will depend entirely upon the support which you are able to obtain from each and every member of your organization. Therefore, there should be a distinct and profound appreciation and inter-respect between you and each of your employees.

Employees Meetings

You will find that regular, scheduled meetings with your employees are a most vital factor in maintaining the efficiency and spirit of your organization. These meetings should be scheduled at regular intervals, preferably once each week and should not be omitted except in the most urgent conditions. In order to reap the greatest benefit from them they must be carefully planned and made intensely interesting. This can best be accomplished by definitely laying out a program of procedure.

These meetings are invariably held during periods outside of the regular working schedule of employees who are attending. Meetings should under no conditions become stereotyped or matters of form. Vary them frequently, and from time to time reasonable expenditures will be approved which will permit you to serve refreshments of some kind. Many times the presence of a guest speaker will add materially to your meeting. At other times you will be able to have one of the executives from the general office present who will be glad to talk to your assembled employees.

These meetings will generally occur late in the evening, usually after the starting of the last feature picture. The hour of the night, and the fact that every one present has put in a day's work necessitates added enthusiasm and effort on your part to make them successful. Never consume more than forty-five minutes to one hour for these meetings, as a longer time will be less effective due to the fact that the employees become tired and fatigued.

Your program should include constructive criticism of the performance of the various employees in their respective duties, and instruction as to the correction of the faults or omissions committed by them. This may be followed by a general open discussion of service problems provided the particular group of employees is sufficiently mature to realize that this discussion is not intended as an opportunity for voicing their personal grievances.

We have found that the final talk of the evening should be along inspirational lines, one that will enthuse the employees to greater effort and a broader outlook. During this talk the attitude of the speaker is very important, as the words which are spoken are not nearly so impressive as the spirit conveyed to the employees by the speaker.

The atmosphere of the entire meeting depends primarily upon the presiding officer. This atmosphere should be intensely human, full of understanding of the problems confronting that group of employees. In approaching a subject for discussion, approach it first from the viewpoint of the employee, and gradually raise that viewpoint through proper explanation and reasoning to the viewpoint of the house executive, which is the viewpoint you want each of the employees to understand thoroughly. The attitude of the presiding officer should be that of one who has been a chosen leader, rather than that of one who finds himself in a superior position due to any other cause.

It is impossible, under any circumstances, to overdo the "we" attitude, so that each employee will feel personally responsible for

his part and place in the general scheme of the organization, and the service which it renders.

Gifts from Employees

In this organization we have never encouraged the giving of gifts from any group of employees to those in executive or superior positions. We believe that this practice is fundamentally unsound, and may lead to situations which will cause keen embarrassment on the part of both executives and employees. We, therefore, definitely discourage the practice.

This is not to be interpreted as being opposed to the giving of flowers in case of severe or prolonged illness on the part of any member of the organization, or to the giving of appropriate gifts which clearly arise out of human sympathy.

Accidents to Employees

The laws of this state require that we carry insurance covering our liability in case of accident to any of our employees; therefore, should any of them be injured in our service, a report on forms provided should be made immediately. If, in your judgment, the case warrants medical attention do not hesitate to call a doctor.

In rendering reports of accidents to employees fill out the form in triplicate, and forward two copies to the general offices, who, in turn, will file one copy then forward the original to the insurance company. You should have a sketch made on the back of the original copy showing in detail the exact location where the accident took place.

In case of serious accidents, such as broken bones or severe cuts, the insurance company should be called direct, and in most cases they will send a special investigator without delay to the scene of the accident, who will make a special and detailed report.

Emergencies

Emergencies and unusual conditions not covered by instructions will be immediately referred to some one clothed with authority to act in such cases. The following are examples of such emergencies and unusual conditions; fire, panic, sickness, hysterics, intoxicated persons, and morons. It is sufficient for our purpose to define morons as any persons who force their attentions upon others.

The conditions resulting from a fire, panic or general excitement may become so serious that one of our patrons might be injured or even killed. Such a situation would counteract years of excellent service previously rendered. In a general scheme of action at such times, such conditions may be grouped into two distinct classifications—local and general. In all local emergencies the proper action is to remove the cause. In cases of general emergencies the proper plan of action is to retard and control the exodus. Thus, it is all important that the theatre manager or his assistant be available at all hours during which the theatre is open to the public.

Very unusual occurrences may take place in your theatre, such as the death of a patron or the taking of poison by a patron. Either of these conditions require very prompt action on the part of the Manager and his staff. First, in order not to interrupt the performance or cause unnecessary excitement, and, second, for the welfare of the party concerned. In case of death in the theatre it is necessary to notify the coroner immediately, then notify the nearest relative or the first relative or business associate of the deceased it is possible to locate.

The whole procedure should be as quiet and as inconspicuous as possible in order to avoid the congregating of curious onlookers.

Fire Drills

The purpose of fire drills is to ensure the efficient and safe use of the exit facilities available. Proper drills ensure orderly exit

under control and prevent the panic which has been responsible for the greater part of the loss of life in the major fire disasters of history. Order and control are the primary purposes of the drill. Speed in emptying buildings, while desirable, is not itself an object and should be made secondary to the maintenance of proper order and discipline.

Drills should be held, at least once each month in order to be effective.

Fire is always unexpected. Drills should be so arranged that they will ensure orderly exit under the unusual conditions obtaining in case of fire. For this reason, drills should be habitually held in unexpected ways. If the drill is always held in the same way it loses much of its value, and when for some reason in actual fire it is not possible to follow the usual routine of the fire drill to which your staff has become accustomed, confusion and panic may ensue. Drills should be carefully planned to simulate actual fire conditions. Not only should they be held in varying ways, but should use different means of exit, assumption being made, for example, that some given stairway is unavailable by reason of fire or smoke, all the occupants being led out by some other route.

In order to secure proper order and control, it is essential that the plan and conduct of the drill be in the hands of responsible persons competent to exercise leadership, who have been carefully schooled in what to do in case of fire emergency.

In buildings where the population is of a changing character and not under discipline, such as our theatres, no regularly organized fire drill, such as that which may be conducted in schools is possible. In such cases the fire drills must be limited to the regular employees, who, however, can be thoroughly schooled in the proper procedure and can be trained to direct properly other occupants of the building in case of fire.

The following suggested Exit Drill plan describes an organization and procedure suitable for a large theatre. This plan may be modified to suit all types and classes of theatres.

Object of the Drill

The object of these monthly drills is to prepare each and every member of this organization to meet courageously, correctly and successfully any conditions, whether it be a woman fainting, a hysterical person or a general panic.

Emergencies may be classified as follows:

Local Disturbances

This covers such cases as fits of any kind, sickness, hysterics, fights, intoxicated patrons, etc., where the disturbance is entirely local and the audience is not generally disturbed or uneasy.

Under these conditions *remove the cause* and the excitement will soon clear up.

General Disturbances

First, when excitement is general, but there is no eminent danger and it is not necessary to clear the house, for Fire Drill purpose refer to this condition as "Emergency No. 1."

Duties of Ushers

1. Stand by your post.
2. Do not run, but walk over your particular territory, quiet by your presence and by proper announcement any excited patrons.
3. The announcement in substance should be, "Kindly keep your seats, please, there is absolutely no danger, the performance is continuing as usual."

Second, when excitement is general and danger and panic are eminent, in this case the house must be cleared. For drill purpose refer to this condition as "Emergency No. 2."

Duties of Ushers

1. Remain at your posts.
2. Conduct yourself without undue excitement or running.
3. Control the exodus by direction and with the announcement, "Do not rush, there is plenty of time."

Points to be remembered:

1. The vacating of the house will start soon enough and will pick up speed you must retard rather than hurry people, mainly by your conduct and voice.
2. It is inside of doors where people are crushed in panics, therefore, endeavor to be there to prevent the crushing and crowding.
3. Endeavor to distribute people by direction to all stairways and fire escapes available, so that no one means of exit is overcrowded.
4. People naturally leave a place by the same route which they used in entering; therefore, do not direct to the Grand Stairway.
5. Open fire exit doors when possible, and lower fire escapes.
6. In order to control people you must be ahead or in front of them where they can see you. Shouting from behind them will do no good.
7. If you are on duty in Lost and Found, Check Room, endeavor to put all parcels, grips, etc., inside and lock the door, then assist on exit doors.
8. Ushers on the ropes in the lobby:
 - (1) When no one is waiting in the lobby, take down all ropes, then assist in directing the exodus.
 - (2) When people are waiting in lobby, get the clearing of lobby started first through entrance doors before removing ropes.
9. GOOD JUDGMENT, THE PRODUCT OF TRAINING AND QUICK THOUGHT AND STEADY NERVES, IS THE THING THAT COUNTS MOST IN AN EMERGENCY.
10. Remain at your post until it is clear of patrons, then assist at the nearest point of confusion.
11. ALL PHONE CALLS ANNOUNCING AN EMERGENCY, MUST BE VERIFIED.

Points to be covered at each drill:

1. Proper way to carry and remove sick or fainted persons.
2. Lower all fire escapes and inspect.
3. Open all fire exit doors.

4. Inspect all exit lights.
5. Inspect all fire equipment.
6. Explain proper way to manipulate fire extinguishers.
7. Inspect all fire guards cards.
8. Simulate various conditions; such as—
 - a. Smoke plainly visible in the auditorium coming through floor vents.
 - b. Smoke or flame being seen on the stage.
 - c. Fire in any portion of the main floor; in any portion of the balcony.
 - d. Minor emergencies, such as—
 - Fist fights.
 - Intoxicated persons.
 - Demented persons.
 - e. A shot being fired.
 - f. Screaming or yelling.



Operating Methods

Accidents to Patrons

WE are insured with a reliable insurance company to cover all claims resulting from accidents to patrons during their visits to our theatres. The premium rate of this class of insurance is based entirely upon the number of claims settled; therefore, do not hesitate to report on regulation forms every accident which is out of the ordinary and might result in an accident claim. You should not attempt to decide as to the seriousness of an accident. Your duties require that you make a report in all cases.

All employees of the theatre should be instructed that when an accident occurs, and it is called to their attention either through being an eye witness, or by other patrons of the theatre, they should first render assistance to the injured party, removing them if necessary, from the auditorium to a rest room or foyer. Communicate with the management immediately, and then proceed to obtain the name, address, and phone number of the injured party; the names, addresses, and phone numbers of those persons who might be accompanying the injured party; the names, addresses, and phone numbers of two other witnesses, if possible, who are not members of the theatre staff; then the names, addresses, and phone numbers of all members of the theatre staff who might be used as witnesses in any way in connection with the case.

In any case where the injury is slight it should be cared for by the maid or matron of your theatre. Should it be necessary to call a doctor, endeavor first to communicate with the doctor representing our insurance company. His name, address, and phone number is furnished you. Should this be impossible, communicate with the nearest physician.

Under no circumstances, make any remarks or suggest in any way that there might be a settlement made. Endeavor to render

every service possible with the idea; first, of rendering humanitarian aid and assistance, and second, with the idea of leaving the injured party in a friendly frame of mind toward your theatre and organization.

Should any of our patrons be taken sick while visiting your theatre, render every assistance possible. Should the patron request medical service caution that patron that it will be at his own expense, and notify the doctor who is called either to collect or bill the patron direct for his services.

Checking Service

Our checking service not only provides a worth while and much appreciated service to our patrons, but also reacts to our benefit by reducing a part of the hazard when emergencies occur. In many places of public assemblage, bulky parcels, traveling bags or suit cases are prohibited in the auditorium. While we do not desire to go to the extent of prohibiting their presence in our auditorium, every effort should be made to get our patrons to take advantage of our checking service. This service, dependent upon local conditions, might be extended to include umbrellas and rain coats during inclement weather. Frequent reports of losses in the check room will be looked upon by the control office as an evidence of carelessness.

Lost and Found

The Lost and Found Department presents one of our most fertile opportunities for rendering a service to our patrons beyond that which they have a right to expect. Every effort should be made to add to the goodwill accumulating to our organization by adding a distinctive personal touch when the opportunity affords itself to return lost articles. Each of the articles which is found and cannot be returned should be viewed in the light of a lost opportunity to enhance the goodwill for your theatre. You will

appreciate that many articles which may be lost have an individual sentimental value to the owner many times their intrinsic value.

All claims for damage regardless of the amount of money involved should be investigated and a written report including your recommendations should be forwarded to the Supervisor of Theatre Management for final disposition. Defective conditions brought out by the above investigation should be immediately remedied. Never, under any circumstances, commit yourself concerning any settlement.



Correspondence With the Public

IN our desire to maintain a uniform policy for all our theatres in their contact with the public, we have arranged to have all written correspondence with our patrons taken care of from the central executive office. Whenever letters are received pertaining to your theatre or service, you will open and read them, attach your comment or suggestions, and send them to the Supervisor of Theatre Management for reply. The only exception to this practice is that covering routine correspondence relating to the Lost and Found Department. The following typical form letters cover many of the situations which frequently occur. These letters and others of a similar character are to be typewritten individually so that each case will have a personal element in it.

You will notice that each letter has in it a distinct note of service which fits each case. This will assist in the building of friendliness toward your theatre together with a confidence that you are willing to go to unusual limits to please your patronage in addition to furnishing them with pleasing entertainment.

Typical letter for return of article bearing name, to loser which was found and turned in by another patron.

NO. 1

The enclosed bill fold was found in our (Tivoli) Theatre by Mr. John Jones, 1154 East 53rd St., Telephone No. Hyde Park 4936.

Mr. Jones presented it to our Lost and Found Department with the request that we return it to you.

May we suggest that you write a card or letter to Mr. Jones notifying him that you have recovered your loss?

Yours very truly,

BALABAN & KATZ CORPORATION

By

Typical letter for notifying patron that article they turned in was claimed and returned to loser.

NO. 2

You will be interested to know that (the bill fold) which you found in our (Tivoli) Theatre was claimed by Mr. James Brown, 403 East 49th Street.

We take this opportunity to thank you for assisting us in recovering Mr. Brown's loss.

Yours very truly,

BALABAN & KATZ CORPORATION

By

Typical letter for return of article found by theatre attache which article contains loser's name and address.

NO. 3

The enclosed bill fold was found in our theatre by one of our theatre attaches.

As it bears your name and address, we presume that it belongs to you and take pleasure in sending it herewith.

Yours very truly,

BALABAN & KATZ CORPORATION

By

Typical letter for notifying patron who registered loss of article that similar article is held by another patron who found it.

NO. 4

We are pleased to inform you that (a pair of gloves) answering the description of those you lost in our (Tivoli) Theatre was found by Mr. John Jones, 1142 East 53rd Street, Telephone No. Hyde Park 4936.

If you will communicate with Mr. Jones, we are sure he will be happy to return your property.

Yours very truly,

BALABAN & KATZ CORPORATION

By

[45]

*Typical letter for notifying patron who registered loss of article that
no such article has been found.*

NO. 5

We have made a careful search for (the scarf) you reported lost in our (Tivoli) Theatre, and regret very much to inform you that we have failed to locate (it).

In the event that (a scarf) answering the description given by you comes to our attention later, we will be pleased to notify you.

Yours very truly,

BALABAN & KATZ CORPORATION

By

*Typical letter asking patron to return, identify and claim article
reported lost.*

NO. 6

We are pleased to inform you that we have found (a scarf) which answers the description of your reported loss.

May we request that you call for (it) within the next two weeks. Our space for lost articles is limited and you will oblige us by claiming your loss as soon as possible.

Please bring this letter.

Yours very truly,

BALABAN & KATZ CORPORATION

By

[46]

Typical "Follow Up" letter where patron fails to claim article in due time after having been notified of recovery by previous letter.

NO. 7

Under date of March 3rd we wrote you advising that we found (a scarf) which conforms to the description of your reported loss.

We should like to have you examine (the scarf) in our possession, and, if it belongs to you, claim it. Unless we hear from you within the next week or ten days, we will presume that you recovered your loss and that (this scarf) is not yours.

As our space for lost articles is limited, we shall be obliged to dispose of (the scarf) which was found by presenting it to the finder.

Yours very truly,

BALABAN & KATZ CORPORATION

By

Typical letter returning article to finder, under separate cover, after it remains unclaimed due length of time.

NO. 8

(The scarf) which you found in our (Tivoli) Theatre on March 3rd and left with us remains unclaimed. Under the circumstances, since you found it, and our quarters for lost articles are limited, we are sending it to you under separate cover.

In the event that the loser should make his appearance later, we will take the liberty of referring him to you, and trust that this will be satisfactory.

We thank you for your co-operation in this matter.

Yours very truly,

BALABAN & KATZ CORPORATION

By

Typical letter for return of article bearing loser's name but not address, through institution where article was secured. (Bank Books, etc.)

NO. 9

Mid City Bank and Trust Company,

Gentlemen:

The enclosed bank book, bearing the name of John Jones, was found in our (Tivoli) Theatre and left in our Lost and Found Department.

As Mr. Jones' address is not known to us, we should like to return it to him through your institution. Will you be kind enough to communicate with him?

Yours very truly,

BALABAN & KATZ CORPORATION

By

Typical letter asking patron to return and claim pair of gloves, one of which was found and turned in, where one glove was left at the Lost and Found Department for purpose of identification.

NO. 10

We are pleased to inform you that we have found a glove which seems to match the one which you left here when you registered your loss at our Lost and Found Department.

May we request that you call and complete the identification and claim your loss within the next two weeks, as our space for lost articles is limited.

Please bring this letter with you.

Yours very truly,

BALABAN & KATZ CORPORATION

By

*Typical letter notifying patron that glove lost has not been found,
and where mate was left for identification, to call and claim same.*

NO. II

We have made a careful search for the glove you reported
lost in our (Tivoli) Theatre and regret very much to inform
you that we have failed to locate it.

Will you kindly call for the glove that you left with us
as soon as possible as our space for lost articles is limited?

Yours very truly,

BALABAN & KATZ CORPORATION

By



Refund Procedure and Policies

A REFUND grudgingly given to a patron will many times cause ill will far in excess of the monetary value of that refund. Therefore, we desire to assume a very broad and tolerant attitude in the granting of refunds so that it will be carried on in such a way as to make it a pleasant transaction for the patron, and will build goodwill for our organization. With this in view, we are giving you the following approved suggestions which outline our refund policy, and should be used by you as a guide in all refund transactions:

1. The authority of signing refunds is confined to the Manager and the Assistant Manager. In the absence of one of the Managers, the Treasurer has authority of signing refund slips. It is to the advantage of the Treasurer to avoid signing refund slips if possible. The Manager or the Assistant Manager must O. K. refund slips signed by the Treasurer.

2. Do not sign refund slips in blank. They should only be signed for immediate use by a patron.

3. Refund slips must not be issued to patrons who have not surrendered their tickets to the ticket takers.

4. Tickets still in possession of the patron, if of current date, may be presented at the box office by any patron and refund made without approval of any one of the Managers or the Treasurer. Refunds being made on such tickets are to be paid to patrons and not to employees. Employees are to request patrons to present such tickets for refund at the box office.

5. In making refunds on tickets sold on previous dates money must be refunded from petty cash. This case requires the signature of the patron to a petty cash voucher filled out in the proper amount. This amount is collected from the Manager from his petty cash fund by the Treasurer prior to the checking out of the funds of that particular cashier from whom the refund was obtained.

6. Patrons having surrendered their tickets to the ticket takers must get a refund slip in order to obtain their money. Patrons will be given a properly filled out refund slip, and be requested to present it at the box office for such refund. Ticket takers are not to return valid tickets to patrons under any circumstances.

7. Tickets may be presented for admission which may have been purchased at a price different from that at the hour when they were presented. These are of two classes—those purchased on current date, and those purchased on previous date.

- (a) Should a patron present a ticket of current day's sale which he purchased previous to a price change he may, by presenting this ticket to the box office and paying the additional increase in price, receive the authorized admission ticket for that particular time of day.
- (b) In case tickets are presented of previous day's sale, the Manager will fill out a petty cash voucher and the refund will then be made.

8. Refunding in mass by refund slips can be made in cases of emergency and under unusual conditions, but it is not advisable as a general practice.

9. In general, refunding in accordance with the suggestions as indicated is simple and should lead to no misunderstanding or irregularity.

10. Patrons wishing to leave the theatre for a short period and return are to be given a ticket which has been well punched and which will be honored on his return if within a reasonable length of time. Refunds are not to be made on tickets punched in this manner.



Movement of Patrons into the Theatre

THE rate of movement of patrons into your theatre is very important information for it should be used as the basis for the operation of your entire organization. The working schedules of your employees should be based directly upon this rate of movement of patrons into your theatre, and it is only upon this basis that you can arrive at an economical and proper distribution of the necessary Service Department Expenses. The scheduling of your performances, the planning of your publicity, the time of admission price changes should all be based upon this rate of flow of patrons into your theatre.

This data is usually kept in permanent record form by taking periodic ticket readings in your box office, but should be constantly checked by the maintenance of fill and spill cards by the ushers on duty in your theatre. Where the regulation fill and spill card is not considered, a master spill card should be maintained for future references.

By continual and close observation of the spill cards you will discover that in a properly operated theatre your attendance is comparatively consistent and uniform, particularly with reference to feature pictures starring particular personalities. You will also learn that your Saturday business compares uniformly with any other Saturday in that particular season of the year; that your holiday business on any particular holiday is about the same each year.

Your business will naturally fluctuate with various seasons of the year, and attractions; you should anticipate these changes and take corrective steps whenever possible to improve business conditions. Anticipation of holidays and weeks when you are handling a particular feature performance is one of your primary responsibilities as a house manager. Any theatre manager who is not capable of feeling the pulse of public reaction to any perform-

ance in his theatre is not capable of being classed among successful managers. We learn primarily from the mistakes which we make, and our only guide in this business is the reaction that is set up in the minds of our patrons by each performance which we present to them.

In our organization where we have invested many hundreds of thousands of dollars in buildings and equipment, we cannot afford to build up a patronage depending entirely upon the drawing power of our feature pictures as we display them. We must build up in the minds of our audience the feeling that we represent an institution taking a vital part in the formation of the character of our community.

Spill Cards

Spill cards, as referred to, are forms used for the recording of the number of patrons entering any theatre or particular portion of that theatre in equal consecutive periods of time. The purpose of the spill card is to furnish you a means of estimating the expected number of vacant seats at any time during the performance, and further for estimating the length of wait to be announced to patrons purchasing tickets after the entire house or that particular portion of the house is filled.

The recording and the keeping of these spill cards is something which must be learned through actual discussion and instruction by one familiar with the situation, as to attempt to describe it in writing is confusing and might lead one to the idea that it is a tremendously complicated task.

The spill card is further valuable to the House Manager as an accurate record of the rate of ingress to his theatre on any particular day, and should be the basis for the computation of his schedules for like days and like seasons of the year.

Many phases of good theatre operation are based entirely upon the rate at which persons enter your doors. Program time

schedules, employees' working schedules, opening hours are all based upon accurate information of the rate of attendance at your theatre.

Schedule for Pick Up of Films and Music

You will be required from time to time to send one of your employees to "pick up" film and music. Every effort should be made to arrange these pick ups during the normal working hours of the employee sent in order to avoid extra charges for overtime.

When you are charged with the responsibility of returning film to the exchange, to the executive office or passing it on to another theatre, you must be just as careful and tenacious in the prompt delivery as you would wish another manager to be if you were receiving the film.

Petty Cash

A Petty Cash Fund is placed in your keeping for the purpose of meeting minor emergency expenses which occur from time to time. No petty cash voucher for more than \$10.00 should meet with your approval without first obtaining the approval of the next higher executive. Petty cash vouchers should be detailed in the explanation of the expenditure. If sufficient space is not provided on the face of the voucher, you may use the back of it for further explanation.

Petty cash may be used for small advances not to exceed \$15.00, to regular employees, which do not extend over a period of two weeks. Any advance in large amounts or for longer periods of time should go through the prescribed form of approval and payment by the auditor.

Movie Censors

Moving picture censors will visit your theatre at varying intervals to observe your performance and check the permits on all

films run during the performance. You must realize that it is advantageous to have the goodwill of these persons. They are entitled to admission to your theatre upon the presentation of the proper credentials of their positions. They should receive all necessary attention from the Manager and his assistants.

Critics

Music, moving picture and dramatic critics are generally taken care of by the Publicity Department with special passes issued to them. You should familiarize yourself and have posted on the Doormen's Bulletin Board a complete list of such personages, so that in case they ask for admission not having in their possession, at that particular time, their passes you can take care of them. Special passes signed in red ink are issued to a small group of influential persons, who are entitled to be passed in any entrance to the theatre and be seated ahead of any group of persons who might be waiting for admission.

Your attention is called to the fact that there is one silver engraved pass issued by this organization to a man who was very instrumental in the success of this organization. This pass is not frequently presented, but the bearer of this pass and members of his party are entitled to every courtesy and preference in seating.

In all cases of monthly or yearly passes a broad view should be taken by the Manager in deciding cases, keeping in mind that it is much better to err greatly in favor of a patron or group of patrons than it is to fail to render any courtesy to which any patron or group of patrons is entitled.



Budgetary Control

WE have adopted budgetary control as a means of aiding our organization and our theatre managers in the control of the expenditures for the various items which enter into the operation of a theatre.

The budget is a very effective tool to assist the theatre manager in the control of expenditures in proportion to the receipts and attendance at his theatre. It is of necessity based upon standards which have grown and developed out of past experience at his theatre and compared with other theatres under similar conditions.

The use of the budget may be likened to the chart of the mariner who starts out on a course which will lead him to his destination. His course is very definitely charted for him with the idea that he will follow so far as possible this prescribed course and reach his destination by the most direct route, and with the least mileage. If by reason of storms, ice fields, or other conditions which make it necessary for him to change his course to meet these new conditions, it is expected that he would be so backed by his judgment and experience in travelling this course at previous times.

At the end of the trip it will be found that he has taken more time and has travelled a farther distance as a result of overcoming conditions which could not have been anticipated. The skill with which he meets these new conditions will measure his ability as a pilot.

In the same manner a budget is an estimate of the necessary expenditures to meet anticipated conditions so far as is possible. Every item is included, classified, and distributed in proper manner. It is expected that the budget will be adhered to as closely as possible if the anticipated conditions match the actual experience which is encountered.

The budget is a guide and operates only for the purpose of assisting the theatre manager in meeting conditions as they arise.

From time to time new and unexpected situations will of necessity have to be met and overcome, and the skill of the manager may be definitely measured by the way in which these new situations are overcome.

The budget is a most effective tool of management. We realize that, at the best, it is only the shrewdest estimate. When deviations from the budget expenditures are necessary the manager should be willing to place himself in a position to defend and justify his actions and expenditures in meeting each new situation as it arises. By doing so he will not only become more effective as a manager, but will also definitely aid in the preparation of new budgets for future conditions backed by the sound practices of the past.



Accountability For, Care and Safeguarding of Funds

THE manager is personally accountable and responsible for the care and safeguarding of all moneys received at the box office, reserve silver fund, and petty cash fund.

Receipts are properly recorded and checked against ticket sales by the cashier, and these accounts are checked, summarized on a report by the treasurer of the theatre, and finally submitted to the manager for his careful checking and information before they are forwarded to the executive offices. These reports must be in the executive offices by 10:00 A. M. each morning. The deposits are made up by each individual cashier who makes out duplicate deposit slips. The deposits are checked carefully by the treasurer and are placed in money sacks sealed with the theatre seal. These deposits are collected daily by an express company and sent under armed guard to the bank. The bank returns the duplicate deposit slip bearing the endorsement of the bank with the bank book, and these duplicate deposit slips are forwarded to the executive offices.

Each theatre is allowed a fund known as the Reserve Fund for the purpose of keeping on hand an adequate supply of silver for making change at the box office. This fund should be checked at least twice each week by the manager, and the manager should require a daily accounting by the treasurer of this fund on forms provided. He should not sign or initial this report which ultimately is sent into the executive offices until he has carefully examined it. Experience in the operation of your theatre combined with the various price changes and the rate of attendance at your theatre will determine the standard quantity of silver in the various denominations necessary for the efficient operation of the box office.

In the transport of moneys to and from the box office every care and precaution should be taken in order to protect that money from theft of any kind. We have made it a practice of having a rep-

representative of the Police Department present at all such times, and one other member of the theatre staff. It is best to have this transport accompanied by not less than three persons, and you are cautioned that these three persons should not walk in a group, but should be scattered, preferably one preceding, one following, and one on the right or left side at intervals of twenty to thirty paces if the conformation of the building permits.

When the money is finally deposited in the treasurer's room a member of the Police Department should be kept in constant attendance until all funds are deposited in the safe and the safe securely locked. All doors leading into the treasurer's room should be equipped with safety burglar chains, and no door opened under any circumstances until proper identification of the voice by the treasurer or cashier inside, answering and giving the name of the person wishing entrance.

In each theatre a proper method of handling funds is decided upon and prescribed in writing, and any failure to comply with this plan will be considered gross negligence on the part of the management.

The petty cash fund is charged to, and is the direct responsibility of the house manager. This fund is entrusted to him to cover emergency and other trivial expenses which he might have in connection with the proper operation of his theatre. Any loss or shortage in this fund is to be made up from the personal funds of the manager.

We have had difficulty in the past in the cashing of checks, and we have prescribed that the petty cash fund be used for that purpose. Unless the cashing of checks is carefully controlled you will find that most of this fund will be consumed each week for that purpose; therefore, it is to your benefit and interest to limit the cashing of checks except in cases of emergency.

Should all the petty cash fund be consumed in any one week, and it should become necessary for you to draw on your reserve

fund for the purpose of incidental expenses, you should when possible receive the approval of the comptroller or the supervisor of theatre management.

There are certain members of the theatre staff that should be under bond, and it is the responsibility of the theatre manager to see that the proper bond applications are filled out in duplicate, and forwarded to the executive offices for the following positions: manager, assistant managers, treasurers, cashiers, and night watchman or chief janitor whichever is on duty in the absence of the other bonded employees.



Your Theatre with Relation to State and Municipal Authorities

STATE and municipal authorities have a very definite control over certain parts and functions of your theatre, which are outlined and specifically laid down in codes and laws. It is to your advantage and very necessary for you to know thoroughly the provisions relative to motion picture theatres. Fire ordinances, health ordinances, building codes, state labor laws, and state compensation laws are the five primary divisions. You should have as a part of the theatre manager's library, copies of the fire ordinances in their entirety, of the city health codes, and the city building codes. Provisions of the city fire ordinances are exacting and very necessary and should have your very careful attention, for they have been drawn up for the protection of those who attend our theatres, and indirectly that is a means of self protection for us when we have completely complied with them.

With reference to the building code it is very important that any changes or alterations in your building are brought before the building commissioner for his approval and sanction. It will many times save a great deal of expense by bringing various changes to his attention before contracts have been let. This applies particularly to ventilating equipment, air ducts, plenum chambers, etc.

The Health Department is continually publishing bulletins for the purpose of meeting contingencies with regard to health conditions in the city. You should be sure that you are on the mailing list of the Health Commissioner and that you receive copies of all of the bulletins published by that department.

In Illinois, the state labor laws prescribe that no persons under sixteen years of age are to be employed in any capacity in or about a theatre. With reference to female employees, the state law prescribes that they must not work more than eight hours a day in

or about a theatre, and their time must be kept on individual and separate time cards.

There are also state laws governing compensation of employees should any of them be injured in our service. This is generally taken care of through an insurance company, but you will find it to your advantage to know the provisions of this law.

All of these various departments mentioned are represented from time to time by inspectors who will present their credentials, and call upon you for the privilege of inspecting your theatre for violation of any or all of the provisions pertaining to their departments. You must realize that the friendship and co-operation of these inspectors is highly desirable, and look upon their visits as a means of protecting ourselves should any calamity of any kind overtake us. Co-operate with them and be very desirous of satisfying them to the minutest detail when it is possible.



The Organization Builder

IN concluding we want to impress upon you again that THE SPIRIT OF THE MANAGER AND THE EXAMPLE SET BY HIM IS THE STRONGEST ELEMENT WITHIN ANY THEATRE ORGANIZATION. A manager to be a successful manager must appreciate his dual responsibility, on the one hand responsible to the organization by whom he is employed, and on the other hand the responsibility to those of his organization who by their efficient and good work are making him a successful theatre manager. In order to live up to both of these responsibilities it is only necessary that a manager be true to the principles that actuate real true men. He must be willing to share the responsibility for the problems of his entire organization. When mistakes occur regardless of what portion of the house or what subordinate may be directly responsible, the manager must appropriate the fact that in the eyes of the executive office he alone is responsible. He must never be guilty of transmitting directly to his employees any criticism or reprimand which he had received from any of the executives of this firm. In brief, he must not be guilty of passing responsibility.

Each organization reflects the characteristics of its manager, and many times it magnifies the weaknesses of the manager. We want you to appreciate the fact that you are the dynamo, you are the energy which must permeate your organization from the most important position to the lowliest. You must expend excess energy in order to develop your organization to the point of meeting its daily obligations in the performance of its duty.

Your organization is composed of a group of individuals, and, as individuals they have the right to be considered as intelligent and necessary parts of your machine. With regard to questions and difficulties which may arise you must solve them justly, keeping in mind always that each person in your organization is entitled to

individual consideration. No iron bound rule has ever been justly applied to every individual case. Good management is not a fabric composed of iron bound rules, but rather a systematic order binding individuals together through relationship rather than herding them on to an objective by severe and unbending rules. Your success in this business is dependent upon your ability to obtain results from the man power placed in your charge.



Programs and Shows

THE usual program in our theatre consumes about two hours to two hours and twenty minutes for its presentation. Great economies can be effected by careful adjustment of program to fit in with the working schedules of members of various organizations assigned to your theatre. Performances which are permitted to run over time will result in large additional sums being expended on musicians, operators, and stage hands in accordance with agreements with their organizations. The exact cost of operating, with a program running over the schedule time is a matter which can be arrived at by a little thought and study on your part. You are not expected to make drastic changes in your performance without first consulting the Production Department. Special care must be taken in recommending changes in or offering criticisms of the musical part of the production, as this part of our program has been selected and rendered by the conductor, who is expected to be a trained showman and a skilled musician.

There are occasions that demand prompt action on your part in receiving or making temporary changes in the program for one performance only, such as lateness or sickness of an artist, inability to make a set within the time allowed, or the failure of stage equipment to function properly. It is an age worn custom and practice of theatre management to resort to any means in order to prevent the interruption of the program. You are cautioned in making such changes, to notify the conductor, stage manager, and operators of such action.

The addition or elimination of short film subjects for the purpose of having your deluxe performances start at specific times is very bad practice and should never be resorted to without obtaining the permission of the Supervisor of Theatre Management.

Entertainment

In the last analysis, our entire organization has been assembled for the purpose of presenting unexcelled entertainment. In developing this type of entertainment, it has been necessary to have within our organization men who have acquired that quality generally referred to as "showmanship." Under our present scheme of organization, it is not essential that a theatre manager be a finished showman, but he will continue to become more valuable in proportion to the amount of showmanship acquired. This quality can best be acquired by contact with and observation of men who have proved their skill as successful exhibitors and producers. With this in view, your attention is called to the essential parts which comprise a performance.

Films

As motion picture exhibitors, your primary attention is centered upon the film portion of your program. Film subjects may be classified under the headings of:

- Feature pictures
- Comics
- Weeklies
- Digests
- Scenics
- Novelties
- Trailers

Feature pictures, as the name implies, are the main attractions in your programs. They are always complete stories which may have their plots centered about happenings of human interest, history, fiction, or modern life. These stories may be either tragedies dramas or comedies. Feature pictures generally range from four to twelve reels in length, requiring forty-five minutes to two hours' running time.

Comics have their appeal through their humorous or laugh-creating effect upon an audience. These subjects are never more

than two reels in length, and in most cases, are composed of one reel, requiring from seven to twenty minutes running time. Comics do not generally adhere very closely to a plot, and some of them are enacted by real people, while others are merely animated sketches of the cartoon character.

Weeklies derive their name from the fact that they were originally circulated once each week, but at the present time, new reels are released twice a week. They are picture-stories of the current events and topics of the day. They may be either one or two reels in length, requiring seven to eighteen minutes running time.

Digests are seldom more than one reel in length and are composed of the printed bits of humor which have appeared in recently published periodicals and newspapers. These films are released weekly through film exchanges.

Scenics have for their purpose the portrayal of beautiful bits of landscape appealing to the artistic taste, or the presentation of natural phenomena for educational purposes. Scenics are from one to three reels in length, requiring at times as much as thirty minutes for their exhibition.

Novelty films comprise short subjects which appeal only to the sense of curiosity. They are of necessity short—never more than one reel in length—and their value from an entertainment standpoint is always open to question.

Advance trailers on feature pictures are generally furnished you by the film exchange which will supply you with that feature picture. All other trailers have their origin in our own publicity department and have for their object the exploitation of coming attractions or explaining institutional policies or practices. As trailers are purely an instrument of the publicity department, their use should be governed by the wishes of the manager of that department.

You are expected to maintain a sufficiently close observation of the screen effects produced to satisfy yourself that these effects are in accord with our standard. Pictures should not be run too fast or too slow. Any deviation from the proper speed will detract from the effectiveness of the exhibition and interfere with the rendition of the musical accompaniment. The pictures should not be too light or too dark. They must be properly framed. Our audiences will not hesitate to call attention to the latter defect. During your initial inspection of the picture, you will observe the condition of the films which have been sent you by the exchange. Our position in the field of moving picture exhibitors justifies our demands for prints which are in good condition, free from scratches and other defects.

In our theatres, we do not permit a manager under any circumstances to omit purposely any complete unit of a performance or any entire reel of a picture after the arrangement of the program is finally determined. In any questions arising over films, every effort should be made to communicate with and get the approval of our film booking department.

Music

In view of the fact that the members of our organization have been pioneers in the effort to bring good music to large audiences at popular prices, we have the desire to emphasize the necessity for each of our managers giving careful thought and study to this feature of his programs. We realize that most of our managers are not skilled musicians, but with sufficient keenness and intelligence, they will be able to sense the reaction of the audiences to the character of the musical programs presented.

Motion pictures without musical accompaniment lose much of their effectiveness. Therefore, in order to add to the pleasure of viewing motion pictures, we have formed the practice of scoring all film subjects. This practice is known as "cueing." The fundamental

principle underlying cueing is the harmonizing of the emotional appeal of the music to that of the particular scene in the picture. Good cueing has the same effect in emphasizing the particular scenes in a picture as the underlining of important passages in a printed story. An authority on this subject has stated that "a picture is scored well when the music adds to the atmosphere of that picture to such an extent that the audience's interest in the story is so aroused that they are not consciously aware of the musical accompaniment."

If this concept is to be met the changes in the music from one piece to another must be scarcely noticeable. The music must be well timed to conform to the proper speed for running the picture. It should be free from abrupt "finishes." Special attention is given to the proper selection of the music with reference to the scenes which will be shown while various parts are being played. A good musical score should have an underlying theme which will carry throughout the feature picture. In addition, it will characterize the individuals appearing in the plot.

The exceptionally rapid changes in many news reels require unusual care in the preparation and playing of the musical score. In most cases, the musical score for these is prepared accurately with the aid of a stopwatch. As a result you may expect the necessary transitions to occur promptly with the appearance of the titles.

Although a musical score may be excellent, it will lose a part of its effectiveness if repeated too often at your theatre.

Practically all of the thought in the preceding paragraph is equally applicable to the organ. In addition, the organist has a great opportunity to inject personality and individuality into his interpretation of the program.

Improvising

Too often we find organists accompanying pictures without following the prescribed musical score, improvising from time to time in such a way as to distract and confuse the audience who have been educated to expect good music accompanying the picture. Organists or conductors must be very mindful of the fact that they are playing to a mixed audience, and that in the majority of cases popular songs or ballads are much more desirable than the straight classical numbers. It is always a great asset to a theatre to have an organist or conductor who is versatile, and plays the classics equally as well as the lighter popular numbers.



Stage Productions

AS a result of our particular style of entertainment, the production department has become a most vital part of our organization. This department has the problem of furnishing our musical stage presentations, which are the high lights of our weekly performances. This department is under the control and supervision of the art director, who originates and develops the underlying ideas of each of these numbers. The component parts of any stage production may be divided as follows:

- Motif
- Talent
- Settings
- Lighting effects
- Music

For the purpose of explanation, we will discuss each of these parts separately.

The motif is that thought, plot, or impression which the producer desires to convey to the audience. The motif is the entire reason for the production. This idea is carefully selected because of its appeal to our audiences.

It is by the very careful selection of talent that the idea of our motif is visualized or expressed to the audience. We maintain several persons in our Production Department, who do nothing but watch the selection of talent for our stage numbers. Too often, it is so easy to criticize the voice or personality of the singer, when the manager does not appreciate the great difficulty of getting the proper voice or the person of proper appearance to enact any particular role.

The greatest advance in recent years, in connection with the stage, is the type of stage settings. In earlier days, many

performances were enacted without the assistance of settings of any kind, but today we depend upon our stage settings to emphasize the atmosphere of our stage numbers. Scenic artistry is today a profession, calling for years of study and a high degree of training.

As a result of elaborate settings great progress has been made in recent years in the use of lights of various colors to intensify the production. This phase of stage production has been capitalized by our organization to the utmost, and today we have a reputation which we feel we must maintain.

The musical part of a stage specialty serves the purpose of unifying that particular number. It is our means of bringing out the continuity of the underlying theme. This musical arrangement is generally the work of the Music Director. Our careful attention to this phase of stage presentation is the reason for our stage specialties having reached their present plane. The part taken by the orchestra in any stage presentation may differ from time to time depending upon the thought we desire to express to our audience. If a Musical Specialty is built around a motif, which has for its object a musical thought or idea, then the musical accompaniment becomes the major part of the performance and stage work merely a means of illustration. In the second case where the musical specialty has for its object the presentation of singer, historical scene, or novelty number, then the orchestral accompaniment becomes secondary, and merely adds to the atmosphere of your stage presentation.

The Overture has for its purpose, a presentation of selected music, which is definitely designed to appeal to the musical appreciation of our audience. We present an added attraction to many of our patrons by playing our large and specially selected orchestras in these overtures. An overture may be composed of selections of classical or popular music, medlies of folk songs or melodys, or seasonable selections. These variations are purposely introduced to meet the tastes of our various patrons.

Complete Program

The Art Director and members of his staff, arrange for the presentation of various parts of our programs. In most cases the Theatre Manager will have the opportunity to express his thoughts and make recommendations. He must never lose sight of the fact that these members of the Production Department hold their positions, because of their ability as showmen, and if recommendations which the theatre manager makes are not carried out, he must be broad enough to accept the ideas of the Production Department without resentment in the matter.

In the arrangement of programs, we are guided by the desire to present the proper appeal, contrast, emphasis, continuity, and balance. It is necessary to present variety in the "appeal" of each performance to meet the tastes of mixed audiences. "Contrast" is brought out through the routing of the individual numbers together with the musical score during the few moments of transition from one part to another. "Emphasis" is obtained through the position of a number with reference to the entire program. In the development of our particular style of performance, we have found that the most emphatic position is that which immediately proceeds the feature picture. The "Continuity" of the program has a two-fold purpose; first, the continued and uninterrupted presentation of the numbers which is accomplished by the close co-operation of the conductor, stage manager, and operator; and second, maintaining continuously the attention of the audience to our entertainment which is accomplished primarily through meeting the conditions above stated and the proper program arrangement. "Balance" is the term used to express the proper arrangement of the elements of pathos and comedy, the classical and the modern, the serious and the frivolous so that any person seeing part of our program is more likely to have been pleased.

During the initial performance of a stage production at your theatre, you should observe it carefully with a representative of the

production department, so that you may profit by his criticism and corrections. After the performance has been perfected and turned over to you, it is your duty, through careful observation, to prevent any indifference in its presentation. You should never assume the responsibility of altering or revising any stage number, without first receiving the approval of the Production Department.

In our theatres we have not set the precedent of handing flowers over the footlights to an artist or performer. We caution you against taking this responsibility at your theatre.



Projection

PROJECTION, as we know it today, covers a very large field. To go into the details of projection and kindred subjects, would require a great amount of time, and the treatment would be very technical. Realizing that such a work would be cumbersome, IT IS NOT OUR IDEA TO DO MORE THAN RELATE A FEW FACTS CONCERNING THE PRACTICAL CHECKING UP OF THE PROJECTION IN A THEATRE BY THE MANAGER. There are several very fine treatises on the market dealing with the technical side of projection, and we recommend that each Manager obtain one of these and study it diligently.

Presentation of a feature picture and the projection of a film are entirely different in their meaning. The presentation of a feature is a combination of projection, the proper synchronization of musical accompaniment to the speed of the picture, the physical surroundings, building, auditorium, etc., and the proper lighting of the auditorium, together with the general atmosphere of the Theatre.

Primarily we are here concerned with the projection of the film—the mechanical and electrical process by which we get the magnified images upon the screen, through the use of the film, electric arc, a combination of lenses, and a mechanism. We will not take the time to describe the equipment necessary to accomplish this, but will go right into a discussion of faulty conditions which are many times encountered. An effort will be made to explain briefly the various causes, and in some cases a general remedy.

Eye Strain

Eye strain in theatres may be attributed to any one or combination of the following: poor definition, poor illumination, too large a picture, glare spots and flicker.

Poor Definition

Lack of sharp definition tends to cause eye strain in exactly the same way that the third or fourth carbon copies made on a typewriter are hard to read. The difficulty lies in the fact that the picture is out of focus. The absence of proper focus may be due to a poor lens, or a wrong optical combination of lenses. Very oily, dirty, damaged, or scratched film may cause it.

Poor Illumination

Poor illumination means that there is not enough light upon the screen to properly contrast the light and shadowy spots which actually form the picture. More light is what is necessary. This may be accomplished by changing the type of lamp, the carbons, increasing the amperage, or by changing the condenser combination.

Too Large A Picture

Due to the very large size of the picture or the nearness of the eye to it, the eye must travel over a wide surface in following the action. It can readily be seen that this causes eye strain. Also under the above conditions the picture will appear out of focus to the close observer.

Glare Spots

When we speak of glare spots we do not deal directly with projection, yet it is proper that we discuss them here because they result in eye strain and serve as a distracting influence to the patron. A glare spot is a relatively small spot which is highly illuminated as compared with its surroundings or with the screen. Glare spots might be exit lights, lighting fixtures, or a spot of reflected light. The eye is attracted to light; therefore, it requires concentration on the part of the observer to look continually at the picture and not have his gaze distracted by a bright spot of light within his range of vision. Reflections from fixtures, orchestra pit stands and chairs, musical instruments, piano or organ consoles should be carefully guarded against.

Flicker

Recurring flashes of light and darkness will be perceived by the observer in the form of a "flicker," a term with which we are all more or less familiar. There are several causes for flicker. It might be caused by the alternate opening and closing of the lens by the revolving shutter of the projector. A screen never produces flicker; the efficiency of a screen determines the amount of light which can be properly used. Any brighter light or higher amperage will cause a semblance of flicker, but it is not the screen. If these flashes of light and darkness come too far apart (if the picture is run too slow) or if they be out of proportion one to the other, then the eye will perceive a flicker. Should the picture have been taken very slowly of very rapid motion then in the projection of that film at normal speed you will be conscious of flickering. Flicker is very serious in that it produces an eye strain, which in the early days of motion pictures kept many away from theatres.

Scratched or Damaged Film

Great damage of film is caused by unintelligent handling of the film, such as: lack of care in the adjustment of the projector, improper lining of the two elements of the rewind, too rapid rewinding, and improper storing. Damaged film of any nature cannot produce good projection. Scratches in the emulsion of the films are generally caused during rewinding when one reel is slowed up and the other permitted to revolve rapidly for the purpose of tightening the film on the reel. Scratches cause a diffusion of the light passing through the film and it results in poor definition and a light picture. Injury to sprocket holes is generally caused by undercut or hooked sprocket teeth. This causes a jumpy picture and is responsible for many breaks.

Improper Patching

Film repairing should under no circumstances be done by any other than very reliable and competent projectionists. Improper

patching becomes evident in unnecessary breaks and altered continuity of the picture. This is an important point for the manager to watch.

Distortion

The viewing of the picture from very heavy side angles causes distortion and the reasons for this should be thoroughly understood by all successful theatre managers. From a seat directly in front of the screen the eye views the figure with full width in relation to its height. As you move further to the side the height of the figure remains the same, but the width becomes foreshortened, hence the resulting distortion. You may improve this condition somewhat by moving the screen back, away from the audience. Also when you realize that the figures on the screen are magnified, the foreshortening of any one dimension, such as width, also magnifies the distortion. Therefore, this type of distortion may, in a measure, be improved by keeping the picture as small as possible, within the limits of good visibility and by moving the screen back as far as possible.

Over-Speeding

Over-speeding projection produces a ridiculous, jumpy, rapid and mechanical-like motion of the characters, rather laughable at times. It is extremely annoying to a patron seriously interested in the picture and many titles cannot be read, thereby breaking the continuity of the story. Over-speeding is practiced by many managers and operators when they find that they are running "over" on the schedule. Regardless of the reason, the practice is not to be resorted to and should not be tolerated in properly operated theatres.

We have found that no feature picture should be run at "less" than "90" or more than "95." In comics it is at times permissible to run them as fast as "100." Nature scenics may be run as low as "85" without producing detrimental effects. Sub-titles and trailers

should be so timed that they remain on the screen sufficiently long for a slow observer to read them through one and one-half times.

Keystone

The distortion of the outline or edge of the picture due to the fact that the projecting lens is out of line with the normal to the picture screen is generally referred to as the "keystone effect." The keystone may not actually affect the clarity or definition of the picture, but is annoying because it gives the impression of an "unfinished job." The picture should be rectangular. It can be made rectangular or nearly so by filing the aperture plate or a re-adjustment of the screen with reference to the projecting lens and by proper "masking in."

Dark Picture

A dark or poorly lighted picture may be caused by any one of several conditions; the thickness of the film stock, improper burning of the arc, pitted conditions of the condensers, or the use of wrong carbons. Regardless of the cause it is extremely annoying, especially to those patrons sitting in the rear of the house, and every effort should be made to determine the real cause and then correct it.

Direct or Reflected Light

Direct or reflected light on the screen from auditorium fixtures, domes or coves will be found detrimental to good projection. It is obvious that when any light, other than that from the projecting machine strikes the screen, proper definition and illumination are greatly hampered.

"Jumpy Pictures"

Jumpy pictures are generally caused by the mechanism of the projection machine, or by damaged sprocket holes in the film. The effect of watching a jumpy picture is the same as trying to read a book or newspaper on a rough riding train.

Streaked Pictures

Many times pictures will have vertical streaks. These streaks may be either light or dark. In cases where the streaks are light they are invariably due to the film; either defective workmanship in producing the film or the film has been damaged during previous showings. When these streaks are dark, they may be caused by the revolving shutter being "out of time" or in some cases they may be the result of poor workmanship in printing the film.

Concluding

Our entire industry has grown out of the demand for the reproduction on the screen of motion pictures, and today the picture portion of our program is still the most important. Other musical numbers have been added, but they have not been able to replace the feature picture and its position of importance in our performance. THE THEATRE MANAGER SHOULD CONTINUALLY STRIVE TO EQUIP HIS PROJECTION BOOTH WITH THE BEST POSSIBLE EQUIPMENT SUITED TO HIS PARTICULAR THEATRE, and the personnel of the booth should be carefully selected for their skill and knowledge of projection.

Projection, as we know it, is still in the stage of development, and it is a continuous study for the up-to-date theatre manager of today. Many fine articles are published frequently by the Eastman Kodak Company and by the General Electric Company on the subject of projection or other allied subjects. We do not expect any of our theatre managers to be skilled or finished projectionists. However, we do demand that they have a sufficiently inclusive working knowledge of projection so that they can intelligently criticize defective projection, and can, in many cases, be of assistance to the operator in solving projection problems.

The projectionist from the booth is handicapped by his distance from the screen, and in order that he may realize the effects he is producing on the screen, we have provided our kinobooths

with field glasses. In all cases where kinobooshs are provided with field glasses, the manager should demand that they be constantly used by the projectionist and hold him strictly to account for screen effects.

We believe it will be found beneficial for the manager to check the projection each day by taking one of his operators—preferably his chief operator—and observing the screen effects from seats in the first and second row on the main floor. Many of the effects described are not apparent from the rear of a large auditorium.

Though we have said little about the screen, it is of vital importance that it be properly selected and maintained. Several standard works on projection treat on the subject of suitable screens for auditoriums of different shapes. Satisfy yourself that you are using the proper screen for your particular theatre. Then maintain that screen by proper cleaning, and resurface with some standard treatment at least twice a year.

You, as a theatre manager, are engaged in the business of properly presenting the motion picture. Therefore, there is no detail too small to warrant your careful attention in perfecting the presentation so that it meets with the approval of the general public.



Advertising, Publicity and Exploitation

PUBLICITY is one prominent factor of showmanship, and, as the moving picture business has developed throughout the country, it has been greatly aided by this means in building itself up to the fifth ranking industry of this country. There is practically no other line of endeavor so dependent upon publicity as our particular business. Our commodity is not ordinarily classed in the field of physical necessities. However, there is an inherent desire in all of us to be entertained in a manner which meets with our desires and ideas. With this in view, our publicity is directed toward appealing to the populace for the purpose of creating a desire to visit our theatres. Publicity as used by our organization may be divided into advance, current and institutional publicity.

Advance Publicity

Advance publicity may be classified as follows:

- Trailers
- Newspaper Directory Advertising
- Newspaper Criticisms
- Magazine Advertising
- Newspaper and Magazine Stories
- Posters
- Bill Boards
- Street Car Cards
- Side Walk and Lobby Displays
- Exploitation—Window Displays, Sheet Bally-hoo Demonstrations

A part of the current program is given over to trailers, drawing the attention of your present audience to future attractions. These are at times excerpts from the film which is being advertised, or they may be carefully worded printed sentences. Most of these trailers are arranged by our own Publicity Department.

Newspaper Advertising

Local newspaper advertising is divided into:

News Stories

Criticisms

Directory Advertising

You have been furnished with scrap books for the preservation of criticisms and directory advertising. The scrap book is the most convenient way of filing advertising of this kind, so that it may be frequently referred to without being destroyed. This furnishes you excellent means of comparison of the various styles and methods used in your publicity campaigns. The largest portion of publicity expenditures is spent in directory newspaper advertising. It is therefore worthy of your study from the standpoint of appeal, clarity, and effectiveness.

Magazine Advertising

Magazines, in which advertising is done, may be classified into national magazines, not founded upon the industry, and trade papers which have their reason for existence because of the value of their trade items, such as those pertaining to motion picture personnel, films, and production companies. In the case of nationally known magazines, all the advertising in them is generally done by the producing company. We have no control over its character. Trade papers as a means of advance advertising approach the problem from a little different angle, because of the fact that their object is to sell productions to exhibitors and in turn suggest to these exhibitors a means of conducting local advertising in their community. Theatre managers will find many bits of authentic and helpful information pertaining to future bookings by a careful reading of suitable trade papers. We have established the practice of subscribing to two of the best trade papers for each of our theatres. These merit your careful reading. Magazines that dwell only upon items pertaining to film stars, directors, and other persons connected

with the film world from the point of journalistic value are of little importance to us in conducting our business.

We have in the past made use of the House Organ, which is given free to patrons of our theatres. This House Organ has a three-fold purpose; first, to create good will among the people who visit our theatres; second, to maintain their interest in our theatres; and, third, the general building up of good will toward our organization through institutional editorials and announcements.

Bill Boards, Street Car Cards, Posters

Billboards have for their purpose the building up of local advertising campaigns. In large cities theatres or individual organizations seldom undertake extensive bill board displays. Wherever this type of advertising is done, it is generally in conjunction with the producing company due to the fact of the very large expense connected with this type of advertising.

Street Car Advertising has proven itself in many cases to be very effective. Because of the type of theatres which we operate we depend upon appealing to a great number of people of a class who ride in street cars. Therefore, street car advertising, whether cards appear in every car or a certain number of cars, has proven of great value.

Posters are the final appeal to the prospective patron as he approaches the front of your theatre. One or two carefully selected, and attractive posters will many times be sufficient where a greater number of posters tend to cheapen the exterior appearance. Many times posters composed of an assembly of "stills" will prove more effective than the large printed sheets furnished by the film exchange.

Another very effective means of advertising is by the use of posters produced by our own department. This type of poster can very easily be made too artistic thereby losing its general

appeal. Where they are used exclusively, this form of advertising may be overdone. For smaller outlying theatres hand painted posters may not be economical and greater advertising value may be obtained through other methods.

Hand bills are most generally used by smaller community theatres and may be either distributed at the theatre or circulated through the neighborhood by paid distributors.

Sidewalk and Lobby Displays

The use of sidewalk and lobby displays for advance advertising is usually limited in character. For the most part, these displays are given over to the featuring of the current performance.

Current Publicity

Current publicity not only includes those items listed under advance publicity, but also embraces your attraction border, marquee displays, lobby displays, "tie-ups," with local advertising campaigns, and occasionally bally-hoo demonstrations.

An effort should be made to utilize your attraction border for concise and appealing phrases concerning your feature attraction. We are committed to the practice of exploiting only our feature picture, unusual attractions, or our performance in general.

Occasionally, feature pictures may lend themselves to effective exploitation through marquee displays used in connection with national holidays, local events, or seasonable suggestions, window displays, sheet bally-hoos and "special stunts." Lobby displays may be used to create a seasonable atmosphere, or to create a receptive attitude for the anticipated entertainment. Because of the foregoing, many question the use of the lobby display for advance advertising. Tie-ups carefully thought out and planned with local merchants or organizations will many times prove valuable as an aid to your box office and a builder of goodwill in your neighborhood.

Bally-hoo demonstrations are one of the oldest means of publicity and in some localities and under certain conditions are still resorted to as an effective means of exploitation.

In addition, you will find it to your advantage and to the advantage of your theatre to link yourself closely with the civic, business, social and community life in your locality.

Whenever your advertising is handled from a centralized department, you should endeavor to grasp the point of view of that department in planning the campaign so that you will be able to report intelligently upon the results obtained. You, being in close contact with your patrons, are expected to report the immediate results and to sense probable future reactions from the current advertising. The above mentioned report is not expected to be composed entirely of criticisms, but rather an unbiased statement of facts.

As a very large part of our advertising is directed toward the exploitation of our feature picture, it is highly important that you view the pictures in advance or carefully study the press sheets furnished in advance by the producing company so that thoughts or ideas which you may have may be of benefit to the Publicity Department in the exploiting of this picture at your theatre.

In order further to co-operate with this department it is highly important that you arrange a weekly meeting with the Publicity Manager.

In view of the fact that our Publicity Department is composed of men with journalistic experience, they are better able to point out to you the real news items of the day. Therefore, you will submit to it each week a complete list of subjects in your "Weekly" indicating those subjects which you are actually exhibiting.

The trailers are an instrument of publicity and, therefore, should be controlled by this department. This can only be accomplished by submitting a list of trailers and the order in which they are being run at your theatre as soon as possible after your program is set.

Physical Equipment

YOU have been placed in charge of and made responsible for a magnificent theatre plant. This plant includes a building of a distinctive type and hundreds of items of equipment, decorative materials, art objects and supplies in great variety peculiar to our business.

Your theatre is no ordinary building. In addition to its utility, it is distinctly a place of beauty. The fact that it is a public gathering place subjects its care and upkeep to influences, rules and restrictions, some of which are beyond our control. In meeting the demands of our patrons, we are constantly being influenced by our effort to meet their present desires as well as to create new desires which we can satisfy. We must conform with the rules as prescribed by the municipal departments governing the communities in which our theatres are located, such as: Public Health, Public Buildings, Fire Department, etc. Our activities require us to meet certain restrictions placed upon us and groups of our employees by labor organizations.

We have spent a great deal of time, effort, and money for the purpose of identifying all of our property. You have been furnished with a copy of this record, and will be held responsible that no tags are removed from property, that all tags removed by accident are carefully replaced, and that no property recorded in your inventory will be removed from the theatre without a specific order signed by one of the men designated for the transfer of property, and in all cases you should receive a proper receipt for that article. Whatever new equipment should be allotted to your theatre you must make it your duty to see that that equipment is properly identified with the regulation tag and recorded not only on your records, but on the records in the general office. Under no circumstances is any property to be destroyed or given away or otherwise disposed of. You should arrange for transfer to the ware-

house for all equipment for which you have no further use at your theatre.

We may classify our equipment and portions of our buildings according to their use and location as follows:

1. Auditorium.
1. Back stage.
3. Basement.
4. Lobbies, Foyers, and Corridors.
5. Exterior equipment: Marquee, fire escape, roof, etc.
6. Ventilation.
7. Kinobooth.
8. Employees' Service Rooms.
9. Uniforms and expendable supplies.
10. Equipment necessary for compliance with agreement with labor organizations.

The Auditoriums

In addition to making our theatres "show places" in the city, we desire to have them become models of comfort, safety and convenience.

The splendor and grandeur of our auditoriums and lobbies have established a standard of excellence which has surpassed any previously conceived. In producing such a standard we have committed ourselves to a program from which there can be no deviation. Constant watchfulness and unusual care are necessary for the purpose of maintaining that clean and spotless appearance for which we strive.

We willingly concede the public its right to be critical. By the right kind of care we may forestall unfavorable criticism or convert it into favorable comment. Absolute cleanliness in every place to which the public is admitted will prevent complaints or valid claims for damages to wearing apparel caused by faulty cleaning. Gum and candy are particularly fruitful sources of complaint. Your cleaning force must be especially careful to see that all traces of them are removed. If hazards are present during those periods

when painting and re-decorating are under way, every reasonable precaution will be taken to protect the patrons. If the place where work is being done cannot be entirely shut off from the patrons, they may be warned of the hazard by signs, employees stationed there for the purpose, or both.

The seats in the auditorium are also inspected weekly for the purpose of finding any broken parts, sharp projections or rough places. This inspection can be accomplished very easily by assigning a particular section each day to your first relief of ushers for thorough and careful inspection, this assignment to be calculated so that your entire house will have been covered by the completion of the week. Faulty conditions will be remedied immediately to prevent possible damage to patrons' clothing.

The following conditions have been found to cause great inconvenience and annoyance to our patrons; seats which have become loose at the base, arms which have become loose, seats which are dry and squeaky, movable chairs out of place in loges or overcrowding of chairs, drapes which have become loose from their fastenings. Although the periodic inspection serves the purpose of bringing these to attention, they may occur between these inspections and when discovered should be immediately reported for repair and replacement.

The carpets in the building will be kept in good condition. Worn spots, ripped seams or places where there is a tendency to roll or bulge at the ends or edges are not alone unsightly, they may cause a patron to trip and fall and thus suffer serious injury for which we might be held responsible.

Where drapes are used, you are cautioned to instruct your personnel to watch carefully for drapes which have become torn or loose from their hangings. These conditions might either obstruct the patrons' view of the stage or cause your auditorium to be very unsightly.

Any items of trash or refuse thrown upon the floor by patrons, whether they be newspapers or gum wrappers, boxes, scraps of paper, etc., will be collected by the usher nearest them and deposited in a specified place where they will be periodically collected by the porter.

The importance of cleanliness and good condition is such that everyone in your service department should feel that it is his duty to report immediately any defective condition which merits attention. In addition to the regular inspectors, the members of your organization should at all times be on the alert to note anything which may detract from the appearance of the house.

For our purpose we are considering the orchestra pit as part of your auditorium. It is very important that you watch all the conditions which add to the comfort of your musicians, such conditions as the proper placing of the chairs, good lights at the music stands, etc.

Since your musicians all report to and leave the orchestra pit when the auditorium is darkened, it is essential that there shall be no unnecessary obstructions placed in their path to and from the exit. This will serve to minimize any noise or disturbance which might accompany their movements in the pit.

A well lighted music stand and comfortable chair in good repair will go a long way to give you a contented musician.

Too often the orchestra pit is not properly cleaned. Your musicians will appreciate clean surroundings and will give you better service as a result.

Since temperature affects the tones of the stringed instruments, it is essential that you minimize, so far as possible, changes in temperature in the orchestra pit and immediate vicinity. Care will be taken to see that all instruments left in the pit over night are properly covered.

You will be constantly on the alert to detect any obstruction which may interfere with a clear view of the screen or stage from

any part of your auditorium. Such interference may be caused by the arrangement of any instrument, music stand, organ or any temporary construction for stage specialties.

In orchestra pits where music stand lights are arranged on a centrally controlled dimmer, you should not tolerate the individual operation of any light by any musician. In pits where there is no centrally controlled dimmer for these lights, all lights should be turned on or off by signal from the conductor.

Organ lifts will be kept in good repair by the house electrician. Care must be taken that the organist upon lowering his instrument, lowers it to the lowest limit possible and still perform his part in the program.

In those theatres which are provided with orchestra elevators, the responsibility for their care is directly delegated to the house electrician. This includes all motors and mechanism connected with such elevators.

Care should be taken that, during the playing of the feature picture and the stage speciality, the musical conductor lowers his pit sufficiently so that musicians' instruments and music stands do not become an obstruction in the line of vision of any patron.

You will familiarize yourself with the various levels used during the course of a show, and take steps to verify the understanding which the musical conductor has of the proper operation of the pit as controlled by the push buttons on his stand.

Your attention is particularly called to the very destructive habit of some conductors in using the stop push buttons and reversing the mechanism too rapidly which causes great strain on the mechanism, and might result in burning out some of your electrical coils.

Back Stage

Back stage equipment is handled by men who are members of labor organizations. The man responsible for the equipment and the

handling of the same is the stage manager, who in our theatres is always the Senior Electrician.

It is important for you to realize that there is nothing quite so apparent to the audience as an evidence of poor management than a mistake or an omission on the stage which will interfere with or delay the production. Therefore, you will from time to time, acquaint yourself with the methods employed by your stage manager for maintaining his equipment in the proper condition so that you may expect it to function properly when put in use.

Large sums of money are expended each year in paying overtime to members of the stage crew. You are responsible that the amount of overtime is kept at a minimum, and your stage manager will report to you any contemplated work which necessitates overtime. However, you should not depend entirely upon this report, but should go back stage each week and question the stage manager as to what work requiring extra pay might be expected during the coming week. Should the amount of overtime planned seem excessive to you, it is your duty to call the production manager and obtain his authority for that expenditure.

It is of sufficient importance to impress upon you here that every serious theatre fire has originated and had its source back stage. Therefore, every fire ordinance pertaining to the prevention of fire back stage should be carefully and tenaciously carried out to the letter. Although you are expected to familiarize yourself with all of the provisions contained in the Chicago Municipal Code of 1922, Chapter XXXI Fire Prevention, your specific attention is here called to Articles 7, 8, 9; Sections 1337 to 1380, inclusive.

Offices and Extra Rooms

Your offices will be kept in a manner which is in keeping with the size, scope, and character of our business. Clean, well kept and orderly offices aid in expediting the work of your organization and add to the pleasure of working in them. You have been

provided with a dictaphone for use in making written communications for the central controlling departments and executives. You are expected to make full use of this instrument wherever practical for inter-office communication.

Dressing rooms and private rooms for musicians, conductors, concertmeisters, etc., will be provided with sufficient furniture for comfort, kept adequately ventilated and scrupulously clean.

Employees' toilet rooms and wash rooms back stage will be constantly kept in a clean and sanitary condition.

Basement

The basement includes the engine room, boiler room, pump room, storeroom, coal bins, air passage ways, and passageways not open to the general public. It is directly under the supervision of the house superintendent, who is responsible for the cleanliness and upkeep of that particular portion of the building.

All motors and generators in any part of the building are to be cared for and maintained by the house electrician and all other mechanical equipment other than motors and generators will be maintained by the superintendent.

All mechanical equipment including air compressors, pumps, vacuum cleaners, and other machinery with the exception of motors and generators, will be maintained by the superintendent. Also the pipe lines whether steam, hot or cold water, gas, and air ducts shall be part of the responsibility of the superintendent.

You should caution your superintendent and verify, yourself, the conditions by periodic inspection trips at least every two weeks into out of the way corners, behind boilers, and in coal bins to see that these places are kept free and clear from bits of rubbish, oily rags and other filth.

The plenum chambers should be cleaned at frequent and regular intervals to remove foreign materials, such as pieces of

candy, scraps of paper, etc. The accumulation of such rubbish in these chambers becomes a fire hazard, attracts mice and other vermin, and furnishes a source of foul odors.

Lobbies, Foyers, and Corridors

Lobbies, foyers, and corridors have a two fold reason for existing. First and primarily they are the means of entering and leaving the auditorium with the least possible confusion, and also the means of rapid exodus in case of emergency from the auditorium. They should be kept as free from obstruction as it is possible within the general scheme of decoration and furnishings. Second, they exist for the purpose of increasing or giving added comfort and pleasure to the patrons of the theatre by their spaciousness and furnishings.

All furnishings that is placed with its back against a decorated wall should be padded or have blocks fixed to the rear legs so as to prevent it from damaging that wall.

Art objects have been carefully selected for their beauty and appropriateness and should be so placed that they will be reasonably free from damage as a result of the natural movements of our patrons.

In the placing of display frames, care should be taken that such frames do not obstruct the free passage of patrons and will not, in case of emergency become an obstruction to a hasty exit.

Your ticket chopper should be located at the entrance door so that it will not in any way even partially interfere with the entrance of patrons.

During inclement or cold weather you can assist very materially in eliminating the draft coming in through your entrance doors by breaking up the direct passage of air from your front doors to the inner doors. By this we mean, do not have the ticket takers' door directly in line with the front door that is open.

Your box office equipment is composed of but two machines, both equally important in rendering prompt and accurate service to

the public. Your ticket machine should be dusted and cleaned at least once each week and oiled at least every two weeks. This duty can be properly allocated to the house electrician. Each coin changer should be kept free from dust or corrosion and protected as much as possible from the weather, being careful that it is left covered at night with the cover provided for it. Mechanical defects in these machines are generally taken care of by a service rendered by the manufacturer.

In very cold and extreme weather every effort should be made to have the box offices as comfortable as possible. Much can be gained for efficiency on the part of the cashiers by maintaining these box offices warm and free from drafts.

The lobbies, foyers, and corridors are the parts of the theatre that are kept brightly lighted at all hours of the day. Therefore, extra effort should be made to keep them spotless and clean. Also they are the parts of your theatre which show wear, tear, and age quicker than any other.

Exterior Equipment

Exterior equipment includes marquee, stud or outline lighting, attraction borders, large hanging signs, fire escapes, sidewalks, roofs, and house tank.

The electrical portion of your marquee will be maintained by your house electrician. You must be careful to see that rubbish, such as odds and ends of wire, cardboard lamp cartons, old rags and waste do not accumulate on the top of the marquee. Also after a heavy rain storm be sure that your down spouts do not become clogged so that your marquee is carrying an extra weight of water. After severe snow storms, the snow should be removed before it has become solid and much more difficult to handle.

Your marquee and exterior signs, stud or outline lighting are your most conspicuous means of advertising. Therefore, burned

out lamps should be immediately replaced if you are to realize the full value of this most important advertising medium. In addition to keeping the full complement of live bulbs in your hanging attraction signs, it is important that the flasher mechanism be in good working order. You should, from time to time, consider very carefully the effective result that you are getting from all of the exterior lighting, giving careful consideration to the style and color of lamp you are using. You may be aided in this by carefully watching all other electric signs which come to your attention.

Fire Escapes

Fire escapes have but one use—that of furnishing the means of emergency exists in case of necessity. Therefore, they should be periodically and carefully inspected to detect any deterioration which might render them unfit for this emergency use. They should be painted at least once each year and the mechanism for lowering the last flight to the street should be operated sufficiently often to satisfy you that it is in working order. We believe it is worth while to make a practice of renewing bolts holding counter weights in place at least once each year.

Every emergency door in your theatre should be opened at least once each day and care taken to note that the panic bolts are in serviceable condition.

Attention is called to the fact that icicles suspended from ledges, fire escapes, or from any other projections over public thoroughfares or courtways are extremely hazardous, and when observed should be removed by porters or janitors.

Sidewalks

In very cold weather keep the sidewalks free from ice.

In addition to the necessary sweeping of the sidewalks you should have on hand rock salt and sawdust for the treatment of slippery or ice-covered sidewalks which cannot be cleaned by

scraper or shovel. In portions of the sidewalks where you are using mats be very careful that these mats lie flat on the sidewalk.

Roofs

In summertime inspect the roofs for blisters and see that down spouts are kept clear. After heavy snow storms in winter, the snow should be removed from the roof. Most of our troubles in the way of leaks and the rotting of roofing materials are due to the accumulation of soot and dirt around stacks and in valleys. Roofs should be well cleaned at least every two weeks.

House Tank

In wintertime it is important that the float mechanism should be inspected to see that corrosion or rust do not collect and prevent its proper operation. There is a steam line extending the entire way to the tank along the main drain pipe and care should be taken during weather which is below freezing that this line is continually open. The tank and its supports must be kept painted. A complete painting is usually necessary once each year.

Ventilating Equipment

Marked variations in ventilation will lead to the discomfort of our patrons. The faintest odor of smoke may cause the nervous patron to become hysterical which might bring about a very serious and dangerous condition in your theatre. Therefore, ushers should be constantly on the alert to be the first ones to detect smoke. The ushers who are in a position to detect these conditions are cautioned to report the facts at once to the management so that proper corrective measures may be taken. The equipment for furnishing proper temperatures and ventilation is in charge of the superintendent and his assistants who will make all adjustments necessary to bring about comfortable conditions.

Ventilation is one of the cardinal points of the patrons' comfort. Our organization gave the first distinct thought and action on the

subject of ventilation for the purpose of greater comfort to the theatre-going public. Ventilation consists of three primary factors: Temperature, Humidity and Air Movement.

Temperature in your auditorium is the degree of heat or coldness which varies from time to time depending upon the season of the year, outside air conditions and the number of persons in attendance. Past experience has proven that the proper average temperature to strive to maintain is 72 degrees Fahrenheit. However during winter months we have found that 70 and 71 degrees is very comfortable, whereas during the summer months with very high outside temperature when people are clothed lightly, temperatures below 72 degrees are uncomfortably cool.

Humidity may be defined as the amount of moisture in the air as determined from the reading of the wet bulb thermometer. That humidity is important as an element of comfort is due to the fact that it increases or retards the surface evaporation of the body.

Air movement is important from the point of view that we should continually strive to eliminate drafts and air pockets.

You are further cautioned that the ventilation as it affects our patrons is not to be judged by isolated complaints which may come to your attention; rather you should be guided by the evidence of contentment on the part of the majority of your audience, and the results shown by the constant checking of the temperature as recorded by the thermometers.

The ventilating equipment of our theatres has been installed to provide comfortable and healthy conditions for our patrons and to conform to the local ordinances. It is passed upon and approved by the local Department of Health. This approval is not only upon the general scheme of ventilation, but upon the quantity of air delivered into the theatre and the condition of the air in the theatre as a result of the operation of the equipment. Any changes in the ventilating equipment must meet with the specific approval of the

Department of Health. You are cautioned against increasing the speed of the fans by changing the size of the pulleys, changing the location of dampers in the air ducts, and placing any obstruction in the incoming air duct.

The nature of this equipment makes its operation and care a highly technical engineering problem. All motors and generators which are a part of the ventilating system are under the care of and maintained by the house electrician. All fans and other mechanical equipment are cared for and maintained by the house superintendent who is also charged with the operation of the equipment.

It shall be your duty to see that the results which we expect become a reality. These results are checked by the local Department of Health, our patrons, and by others in our organization assigned to that duty. In spite of constant and acute changes in outside conditions, our patrons must be guaranteed comfortable conditions inside our theatres. This responsibility is so great that it must be definitely delegated to the proper persons who are aware of all the factors affecting the situation. The daily ventilation log will serve as a record of past results and a guide for future operation. Too much emphasis can scarcely be placed on the importance of proper ventilation if we are to receive the results justified by the expenditures on this equipment.

Kinobooth

All equipment; mechanical and electrical, in the projection room is directly under the care of the Chief Operator. You should, by careful observation, know whether the Chief Projectionist has his machines cleaned daily and their lenses cleaned at least once each week.

All films must at all times be kept in metal containers provided for this purpose. You must be sure that there is a metal closed-top container for carbon butts.

Through close co-operation with your Chief Projectionist, be sure that the spare parts which are most apt to be needed are at all times available in sufficient quantity. It is essential that you maintain a current supply and reasonable reserve of carbons.

It is your responsibility to see that all films and trailers reach your booth in sufficient time for them to be inspected and assembled and in proper order of exhibition. Before any film can be exhibited to the public an official permit must be in your possession. At the completion of your last performance at the end of the run, the films are again assembled as received from the exchange and returned in their proper containers with their permits for exhibition.

During the course of the run of any piece of film requiring municipal permit, that permit must be displayed in your box office during that entire time.

Regardless of the inaccessibility of the projection room, you are expected to make it a point to visit it at least daily.

The Municipal Code of Fire Prevention for 1922 prescribes safety measures which must be at all times tenaciously carried out.

Employees' Equipment and Service Rooms

We furnish and keep in condition the equipment used by the members of our service department. This includes every article of equipment necessary for houses of our type. To be assured that all equipment is in satisfactory condition, frequent and regular inspections are essential. Do not lose sight of the fact that our patrons are being constantly impressed by the appearance of those with whom they come in contact.

Certain parts of our theatres have been set aside for use by the employees of our service department. The employees are expected to make use of these quarters whenever they are off duty in or about the building. This prevents their congregating in groups in other portions of the building where they may interfere with those on duty or annoy our patrons.

It is essential that these quarters be maintained as clean and attractive as possible. Suitable provision is made for the care and safety of their personal clothing while the employees are on duty. The consideration shown the employees will be reflected in their service to our patrons.

There is another group of rooms to be considered here; rooms used by the service or maintenance department in carrying out their daily work.

Rooms such as janitors' closets, storerooms or work rooms should be kept scrupulously clean and at all times free from rubbish, inflammable, and combustible materials. The accumulation of food supplies, lunches, etc., which may be brought in by your employees will attract mice and other vermin. In most cases it will be sufficient to call their attention to this fact so that the practice will be discontinued.

Rooms in which cleaning equipment is kept will be inspected frequently to see that they are maintained in proper order. Sinks should be so thoroughly cleaned that they will retain their good condition. Mops, mop pails, scrub brushes, and cleaning rags will be thoroughly cleaned before being put away. Mops and cleaning rags should be carefully washed, wrung out and hung to dry. If they are put away in a wet and dirty condition they will soon become sour and the resultant odor will appear in any room where they are subsequently used. In all theatres we use an evaporating disinfectant block for the purpose of maintaining these service rooms in a wholesome and fresh condition. It is an inspiration to those who have to use these rooms to take pride in the up-keep of them if you do your share in keeping them painted in a light, clean looking color.

Uniforms

The practice of uniforming employees is a heritage from the past when all persons connected with a household or estate wore a

distinctive livery or mark of allegiance. In our theatres, uniforms are worn by the employees in the service departments to provide a means for identification by our patrons. We take pride in the quality of our service. We want our patrons to know that they can at any time approach anyone of our uniformed employees and receive intelligent information, accurate guidance, or other courteous service.

Our service employees must present a uniformly good appearance. Their uniforms are designed not only to accomplish this, but also add to the atmosphere of our theatres.

Although the manner of dress for theatre managers and their immediate associates is not always prescribed, it should be of a style suited to their position and the nature of their duties.

Even a comparatively new uniform in good repair will many times look old and obsolete when not properly fitted to the employee. You will find that it is economy for you to keep all of your uniform equipment in the best possible repair. In uniforms, particularly, minor defects which are apt to pass unnoticed, detract materially from a good appearance and if repaired in time they will save money and general wear and tear on that uniform. You are well aware that the appearance of a person is vitally affected by the condition of their extremities; hat, shoes, gloves, hands. Caps are quite an expensive item in uniforming organizations as large as ours. Therefore, you must give some attention to maintaining them in a fit and wearable condition. Although we do not furnish shoes as a part of our uniform, we do prescribe the color which shall be worn and insist that they be kept in the proper condition.

Gloves are furnished in all cases to those employees who are required to wear them while on duty. Where fabric gloves are worn you will be ever watchful to see that they are clean, dry and free from rips and worn finger tips.

When an employee leaves your service his uniform should be immediately cleaned and put in repair so that it will be available

for use when this employee is replaced. Fabrics of all kinds deteriorate more rapidly when stored in a soiled condition. Our practice is to have uniforms pressed every week and cleaned every two weeks in the case of woolen fabrics. In the case of light colored summer materials it is necessary to have them pressed twice a week and cleaned once each week.

Your laundry bill is quite an item of expense and therefore merits your careful supervision, not only as to price but wear and tear on articles sent. You will be able to maintain a closer control over your collars, shirt fronts, and other articles which are sent to the laundry if you take the precaution to mark them with indelible ink in large letters. These marks will readily identify them as the property of your theatre and give greater assurance that they will be returned by the laundries and left in the theatre by your employees.

Most generally the cashiers take care of the washing and pressing of their summer blouses and in order to aid this you should furnish your cashiers with an electric iron in their dressing room.

Your employees will present a better appearance, be more contented and enjoy that "well dressed feeling" if you furnish them with clean collars and shirt fronts daily. This applies to those who are on duty a full day. For those who are working part time, it may be sufficient for them to change their linen every two days.

Flash-lights should be properly numbered and charged to the usher. If lost or misplaced he is required to pay for them. Flash-lights will be stamped with a distinctive number. When issued to an employee, he will be charged with a flashlight bearing a specific number. Upon leaving the service he is required to return that flash-light or a sum of money sufficient to cover its cost. This will prevent employees from appropriating them for their own use or mislaying them where they may be appropriated by others. Flash-light batteries can be recharged successfully at least once. This is

very much worth while and you will find that it materially reduces this expenditure over a period of time.

Expendable Supplies

Our expendable supplies for the maintenance of our theatres may be grouped under the following headings:

1. Cleaning rags, mops, brooms, brushes, dust pans, mop pails, mop wringers, etc.
2. Soap powders, liquid soap and detergents.
3. Oils and greases.

The first group represents materials of a more or less permanent nature and quite an investment in money. Therefore every effort should be exerted to account for these items as accurately and as carefully as it is reasonably possible. You will be assisted in doing this by deciding upon and using some distinctive mark, either stencilled or stamped upon each of these articles.

In the items in the second group you can effect your greatest economy by careful and thoughtful portioning out of quantities of materials with reference to the work to be done. Care should be taken as to just what services certain cleaning materials are best suited for. By using the wrong material you may cause very rapid depreciation of your theatre.

The items in the third classification are used primarily by the house superintendent. As the house superintendent is generally a licensed engineer you may expect him to know the proper uses for the various grades of oils and grease furnished you. With reference to oils, you can affect great economy through the judicious use of oil filters.

All of the above mentioned equipment may be furnished you upon the submission of properly approved requisitions through the purchasing agent. With reference to expendable supplies and equipment, most of these items are furnished direct from our general storeroom. In cases of real emergency, you may purchase necessary

equipment or supplies from retail stores from your petty cash fund. Such purchases will, in most cases, reflect upon your ability as a manager and should be limited to small items less than \$5.00.

The necessary large consumption of electric bulbs at your theatre is sufficiently important to merit special attention. It is important that you be reasonably sure that all lamps ordered for your theatre are used up or consumed in the lighting of your theatre, either interior or exterior. Your responsibility will be much more easily met if you arrive at a minimum quantity of the various types to be kept on hand to meet all your normal and emergency demands. Economy in bulbs may be effected by the use of lamps that have become dim in service for illuminating interior passageways, air chambers, air ducts, boiler rooms, engine rooms, etc.



Typical Weekly Schedule

The following is a typical schedule of the routine duties of the manager. By changing this schedule to meet local needs, it may be adapted to any theatre. We strongly urge each manager to prepare a suitable schedule of this kind.

Monday

- Bank—11:30.
- New show to Kinobooth.
- Send purchase requisitions to general offices.
- Schedule and cue sheet to theatre scheduled to receive your show next.
- Before first performance check show with orchestra leader.
- Check show to schedule.
- During first performance time show with schedule.
- Read all trailers.
- Check ushers suggestions cards and take action on worthy suggestions.
- Check attraction sign.
- Check posters.
- Check B. & K. magazines with reference to program and publicity for your theatre.
- Meeting chief and assistant chief usher.

Tuesday

- Bank—2:15.
- Send topics of Weekly to manager of publicity indicating those being run.
- Send closing ticket numbers to comptroller.
- Send for next feature from exchange.
- Review next week's show.
- Get schedule from production department.
- Talk advertising with manager of publicity.
- Trailer list to manager of publicity.
- Trailer on opening time.
- Send stage overtime to production director for approval.
- Usher executive meetings.

Wednesday

- Managers' meeting—10:00.
- Bank—2:15.
- Send purchase requisition to general offices.

Wednesday—Continued

Send work requisitions to general offices.
 Ushers' meeting.
 Draw up schedule for next week.
 Short subject for next week.
 Cashiers' and doormen's meeting.
 Inspect back stage.

Thursday

Bank—2:15.
 Send for new Weekly from exchange.
 Send topics of Weekly to manager of publicity.
 Obtain musical theme from conductor.
 Send payroll to comptroller.
 Send for next week's short subjects from exchange.
 Review employees' cards—send to executive office all obsolete cards.
 Send petty cash report to comptroller.

Friday

Bank—2:15.
 Attend managers' meeting.
 Arrange Saturday and Sunday schedule.

Saturday

Bank—11:30.
 Receive payroll checks from general offices.
 Final check up on films for coming week.

Sunday

Final check up on stage show for coming week.
 Fire drill—first and third Sunday.
 Fire report—fourth Sunday to executive office.
 Carbon report—fourth Sunday from Kinobooth.
 Call for Weekly from exchange.
 Arrange transfer of films.
 Enter bonus grades.
 Inspect back stage.
 Film report.
 Cashiers' Meeting.

Standard Forms and Their Uses

Time and Payroll Forms

FORM NO. 511—PAYROLL RECORD AND CHECK RECORD. This is the official payroll form which is made out weekly by the Manager or someone assigned to do this work for the Manager. This form must never be forwarded to the Executive Offices without the signature of the Manager in the space provided at the top of each sheet. A carbon copy is made of this payroll and is retained as a record in the Manager's Office.

FORM NO. 105—ORCHESTRA TIME RECORD—is made out weekly in duplicate by the orchestra manager who forwards the original to the theatre manager. This form is to be used in making up the weekly payroll, and should be submitted to the general musical director for his approval before entries are made on the weekly payroll. The theatre manager should check from time to time during the week to see that the entries are made currently as the week progresses. The theatre manager should check the time of entrance into the pit and of leaving the pit by the orchestra several times each week in order that he may assure himself that the form is being carefully and accurately filled out.

FORM NO. 550—OVERTIME SHEET FOR STAGE OR KINOBOOTH—is filled out by the chief operator in the booth or by the stage manager, and is submitted weekly to the manager to be used in making up his payroll. The manager of the theatre should check from time to time to see that entries are made on this form daily by the chief operator and the stage manager, and that no other records of overtime should be permitted after the payroll has been made up. This form should be filed in the manager's office for future reference.

FORM NO. 553—PERSONNEL LIST—is filled out by the orchestra manager, kinobooth chief operator, and stage manager weekly and forwarded to the theatre manager for use in making out the general payroll. This personnel list includes the name of each employee engaged during the week denoted by the date at the top of this form. The theatre managers do not prepare this form for entertainers or office employees.

FORM NO. 549—TIME AND PAYROLL RECORD—is filled out daily by properly appointed employees for all employees other than musicians, kinobooth operators, and stage employees. It is made out in single copy and turned in to the manager of the theatre weekly to be used in compiling his weekly payroll.

EMPLOYEES' TIME CARD—*Unnumbered*—is filled out by the head of each respective department where female help is employed. This type of time record is required by the State Factory Laws for all female help.

Employees Record Forms

FORM NO. 525—EMPLOYMENT CARD—is made out by one of the management or the official in charge of employment, and is sent to the general offices. The purpose of this form is to maintain a live file of names and addresses and telephone numbers of all persons employed by the firm.

FORM NO. 551—APPLICATION FOR EMPLOYMENT AND PROGRESS RECORD—The face of this form is completely filled out by the applicant. The reverse side of this form, Record of Progress, is filled out by one of the management, and only those entries made which are of primary importance in indicating the progress of that particular individual while in our service. Such items as increase in pay, transfers from one position to another, and transfers from one theatre to another should be noted in the Progress Record. Should an applicant resign or in any other way leave the service, this form is completed by the manager who will make notation in the column for remarks, and then forward this card to the general offices to be filed.

FORM NO. 112—EQUIPMENT RECORD—is filled out and maintained by the custodian of uniforms and equipment. Final payment to any employee should be withheld until this card is received by the manager showing that each article of uniform and equipment has been properly turned in to the custodian.

Cash and Cash Disbursement Forms

FORM NO. 7—TREASURER'S CASH FUND REPORT—Originates daily with the Treasurer who fills it out from an actual audit of his funds. Both copies are then submitted to the Manager, who looks them over carefully; then if he is satisfied affixes his signature to both copies. The original is forwarded to the Comptroller and the duplicate held by the Manager in file as his record. The time that the Treasurer makes this report out is not important, but it must be made out every twenty-four hours.

FORM NO. 2—PETTY CASH VOUCHER—is filled out by the manager of the theatre, and signed by the person receiving any payment out of the petty cash fund. This form is attached to the Petty Cash Disbursement form and sent to the supervisor of theatre management not later than Friday of each week.

FORM NO. 3—PETTY CASH DISBURSEMENTS—is executed weekly by the theatre manager in duplicate. The original is sent to the supervisor of theatre management to reach him not later than Friday afternoon of each week.

FORM NO. 532—REFUND SLIP—may be made out by any one of the management or the treasurer according to instructions prescribed in a previous chapter of this Manual. Refund slips received by the cashier are to be attached to their daily box office report.

FORM NO. 9—DAILY SUMMARY OF BOX OFFICE REPORTS—is made out by the theatre treasurer, and should be carefully checked by the manager before being sent to the general offices. Daily box office reports must be accompanied by this summary form completely and correctly filled out.

FORM NO. 105—DAILY BANK SLIP—made out completely by the cashier, except for that portion marked “silver issued” which is filled in by the treasurer.

Requisition and Property Forms

FORM P₂—HOUSE REQUISITION—originates with the theatre manager, should be filled out completely and in detail concerning the particular commodity or material desired. This form is forwarded to a designated member of the general office force. It is made out in triplicate, the third copy retained by the manager, and the original and duplicate forwarded to the designated person in the general offices.

FORM NO. PD₃—RECEIVING REPORT—is executed by any employee authorized to receive material delivered to one of our theatres. This form is filled out in duplicate, the original copy being forwarded without delay through the theatre manager to the purchasing department. The duplicate copy is retained for filing by the authorized receiving clerk.

FORM NO. 508—REQUISITION FOR MAINTENANCE AND REPAIR WORK—This form originates with the House Manager. It is made out in duplicate, the original being forwarded to the Superintendent of Maintenance. The duplicate is retained by the Manager as his record.

Pass Forms

FORM NO. 106—YELLOW WEEKLY PASS—can be made out only by the manager of the theatre, and he should be careful not to permit any misuse of this privilege of signing passes. This pass is used for all persons or parties not employees of Balaban and Katz.

FORM NO. 523—EMPLOYEES PASS—can be signed only by the manager of the theatre, and is valid for the use of employees only. Passes to employees must be limited to one each week.

Operating Forms

FORMS NOS. 315-316—SUPERINTENDENT'S DAILY REPORT—The combination of these two forms compose the complete daily report of the Superintendent. Form 315 is to be the carbon copy of the upper right hand section of Form 316. Both forms are signed by the Manager when submitted to him by the Superintendent. Form 316 remains on file in the Manager's office. Form 315 is forwarded to the Supervisor of Theatre Management.

FORM NO. 104—PROGRAM TIME SCHEDULE—is made out by one of the management, and is furnished to all cashiers, doormen, information desks, lost and found departments, and bulletin boards. Whenever there is a change in the routine running of a performance a copy of this time schedule should be sent to the supervisor of theatre management, and also a copy sent to the switchboard operator in the general office.

FORM NO. 108—LOST AND FOUND DEPARTMENT—whenever possible this form should be filled out by the patron making the claim for lost articles, or by the patron who has turned in a found article. It is maintained in the current file until the article has been returned to its owner, or until it has been definitely established that the article cannot be found, or until the article covered by the form had been held two weeks when the card is completed, and it is then placed in a past file.

FORM NO. 512—TAILOR WORK CARD—is to be filled out completely by the custodian of uniforms in each theatre before that particular article or uniform is sent to the tailor for either cleaning, pressing, or repairing. The tailor upon completion of the work will note the amount and will detach the stub. The tailor's bill each month should be itemized and be accompanied by the stubs for the past month. These stubs should be checked against the part returned with the article of clothing.

MANAGER'S MONTHLY FIRE AND SAFETY REPORT—*Unnumbered*—is filled out by one of the management only after a very careful personal inspection of all parts and portions of the theatre, and should be sent to the supervisor of theatre management on the first day of each month. Your recommendations for improving fire and safety measures about your theatre may be noted on the back of this form.

FORM NO. 107—SUGGESTION CARD—is filled out by each member of the Service Department weekly and turned into the manager's office each Monday when going off duty. On the face of this card for remarks concerning the feature picture, comedy, etc., attention is called to the fact that these remarks should be as nearly as possible the exact comments of the patrons as overheard. The reverse side of this card is self-explanatory, and a dollar reward should be paid for all suggestions which are original and which are put into practice.

After careful examination by the theatre manager these cards are sent not later than Tuesday to the Supervisor of Theatre Management where they are examined, duplicate typewritten copies of each suggestion made and forwarded back to the theatre manager. On one of these copies the theatre manager notes the action taken with regard to each suggestion, and returns it to the Supervisor of Theatre Management. The other carbon copy is retained by the manager as his file copy.

FILL AND SPILL CARD—*Unnumbered*—is made out by the usher or ushers appointed to do so by the manager. This particular form, because of its importance in the smooth operation of your theatre requires constant checking by someone of sufficient experience to understand its object. At the end of the day these cards should be collected and kept on file in the manager's office.

Free Admission Record

A record should be kept at all doorways where there are doormen stationed and through which persons may gain access to the theatre proper of all persons passed into the theatre, the reason for their being passed in, the time when they were passed in, and the authority by whom they were passed in. This record should be forwarded weekly through the theatre manager to the supervisor of theatre management.

This is an improvised form made up on the hectograph by each theatre manager. The form usually bears the legend, "Passed in at Stage Door," and contains the following columns: Date; Name of person passed; Name of persons whom he desires to see; the time; the authority of; and the name of doorman on duty.

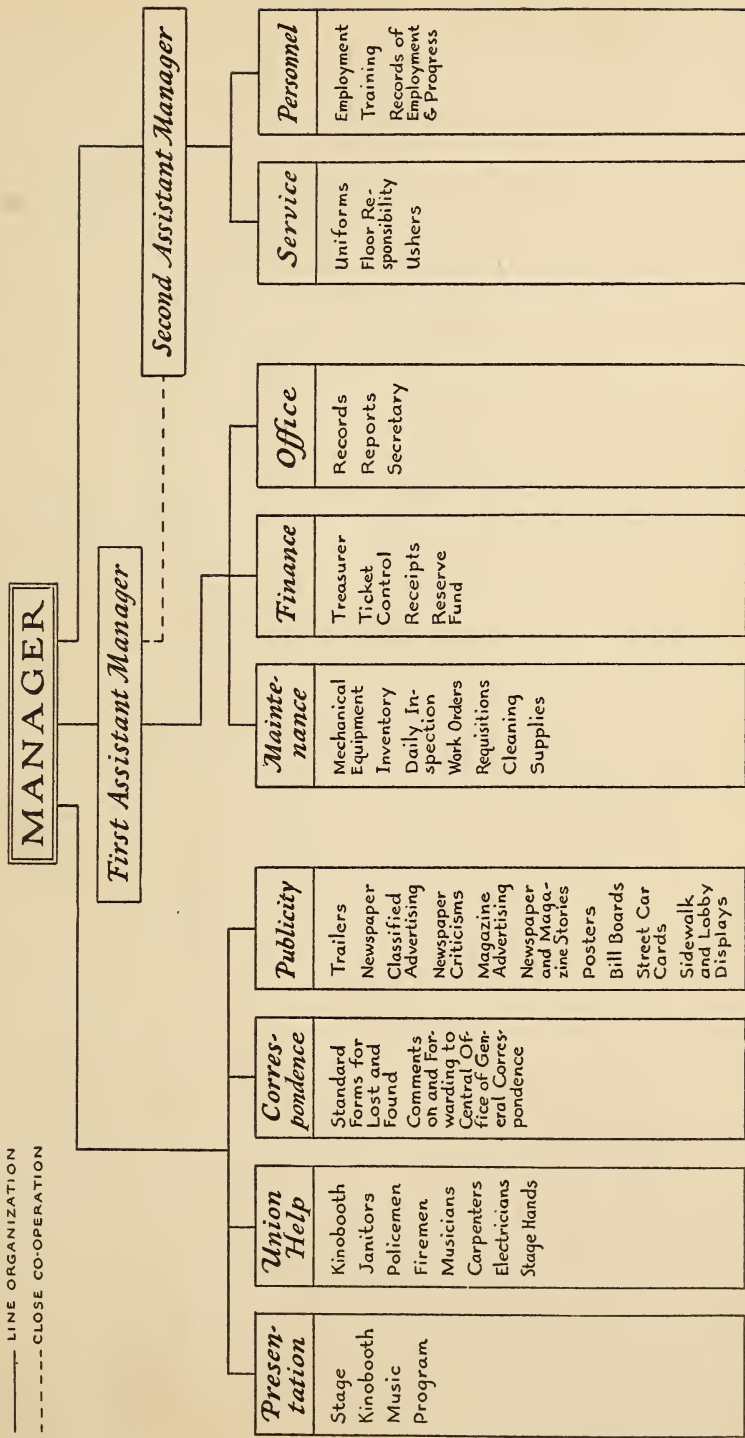


Typical Organization for Unit Theatres

Legend—

— LINE ORGANIZATION

- - - - - CLOSE CO-OPERATION



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